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A.NOLEN

Assaulting Mt. Helicon: Writing and Current Affairs.

monthly archives: MARCH 2015

BENNYS NEW JOB!

> *Customary selfie of team @ijreview at @facebook pic.twitter.com/G0Le9pm240*
>
> *— Benny (@bennyjohnson) March 20, 2015*

If you can't beat 'em, join 'em.

The next phase in Benny Johnson's career comes with a big slice of humble pie. BuzzFeed's disgraced pseduo-conservative ex-editor has taken a job with IJReview, the outfit that cost him his position with Jonah Peretti.

Way, way back in July Johnson unleashed a firestorm of scorn onto himself by lashing out at IJReview for plagiarizing his article on George Bush Sr.'s footwear. Within hours two mysterious, anonymous bloggers, @crushingbort and @blippoblappo, attacked Johnson for plagiarism. Less than two days later Johnson's BuzzFeed bosses had fired him and alerted their 'competitor' Gawker.

> *Repeat after me: Copying and pasting someone's work is called "plagiarism" http://t.co/0lk1dPXq1O*
>
> *— Benny (@bennyjohnson) July 23, 2014*

Why was BuzzFeed so eager to rid themselves of Benny? Probably because they have similar funding to IJReview, which is basically a Bush family concern that's managed by heir apparent Jeb– you can read all about it in Who Did Benny Johnson Tick Off? (BTW, IJReview relied heavily on BuzzFeed for promotion in 2013.)

Johnson's role at BuzzFeed was to be the 'conservative straw man', he played into common liberal prejudices about what conservatives ought to be: racist, homophobic, xenophobic, etc.. Benny was the 'antithesis' to the typical 'thesis' lib contributor at BuzzFeed, and Benny was very good at his job.

Of particular interest to me was Benny's 'snuff piece' on Snowden, in which he interviewed three separate 'intelligence community' sickos who fantasized about killing Edward after the 'leaks'. US intelligence agent Edward Snowden made sure to draw particular attention to Benny's snuff article during an interview with German NDR television— which means that the 'intelligence community' planted Benny's piece and wanted it to get maximum public exposure.

You guessed it: Benny's owned by the 'IC'. To my mind, that makes what happened with IJReview even more interesting, because the Bushes are a CIA family. (Bush Sr.– Jeb's dad– ran the agency after William Colby. Bush Sr. would have been involved in releasing the final MK ULTRA documentation to John Marks.)

IJReview (IJR) is not a respected outlet, it's considered a clickbait generator and I'd never heard of it before Benny got on his high horse about plagiarism. IJR is fronted by Alex Skatell and Phil Musser, it's part of their election-molding toolkit called 'Media Group of America'.

Phil Musser was a campaign staffer for US Senator Mel Martinez, a Cuban-American power-broker who ran the fabulously corrupt Housing and Urban Development Dept. before his *overt* political career. Mel Martinez got his start in government by being a "pragmatic" friend of Florida Governor Jeb Bush.

So what do you think Benny's career at IJReview is going to look like?

> *FRONTRUNNER —> RT @emmaroller: Jeb Bush on Meerkat: "I don't read the New York Times, to be honest with you."*
>
> *— Benny (@bennyjohnson) March 26, 2015*

Yeah, and there's more 'Republican' posturing:

> *At the Hispanic Chamber of Commerce dinner, drinking with a priest. pic.twitter.com/wykqQWwJUu*
>
> *— Benny (@bennyjohnson) March 26, 2015*
>
> *+1 RT @ClotureClub: Someone's #InDaClub…. pic.twitter.com/8IzS0C4Qc0*

> — Benny (@bennyjohnson) March 26, 2015

Of course Benny's already started on the familiar barrage of mindless drivel :

> *9 Reasons Why Batman Is A Conservatarian http://t.co/mK0X1XnoFY pic.twitter.com/FXLx6OZGSE*
>
> — Benny (@bennyjohnson) March 26, 2015

This is more of the same *belittling* coverage of conservatives and libertarians that was Johnson's BuzzFeed bread-and-butter. It appears that one aspect of IJReview's strategy is to promote 'big government' Republicanism.

Given Jeb's backing, it's not surprising that media buddies– and Senator buddies– are giving the disgraced Benny Johnson airtime:

> *A+ selfie @SenJohnThune: .@JerryMoran and I are about to go live on @periscopeco pic.twitter.com/Bfhr1DTISl*
>
> — Benny (@bennyjohnson) March 27, 2015

In conclusion, we can expect Benny to morph into a slightly less edgy, Bush-style Republican stooge ready to kiss Jeb's butt at IJR. If there is a silver lining for Benny it's that IJR presents an easy opportunity to make himself look like a media magician. If Benny just *treads water*, i.e. continues doing what he did at BuzzFeed, then Jeb's content aggregator will already be 'one up'. I bet Jeb got Benny at a discount price too.

A final piece of weirdness: the @BennyJohnson twitter account went silent after July 24th last year. Benny never commented on his firing, nor on any of the baiting, snarking, tooth-gnashing that followed. *I admire your forbearance, Benny.*

Last August, I speculated that the reason for his silence was an iron-clad contract with Peretti which included some type of gag and which made the '@BennyJohnson' twitter account company property. (After all, it was BuzzFeed's 'cache' that built Benny's audience.)

You'll notice that Benny's now tweeting from the same @BennyJohnson account on behalf of the IJReview. Why would Peretti let Johnson take his microphone over to a trashy outfit like IJR? The only way I can see that move making sense is if a massive amount of money changed hands, or if IJReview and Peretti share patronage.

I think it's most likely that Benny's continuing his mission over at IJReview, which he'll mold into his own image. Having Benny at BuzzFeed was, perhaps, just a little too obviously 'Hegelian'. Benny's presence may have forced the zombies on Peretti's staff to question what they were all doing under one roof. That's bad ~~tradecraft~~ herdsmanship. Now that Benny is free to pilot IJReview, Jeb's faltering media investment will get a shot at becoming the 'Conservatarian' BuzzFeed. #YOLO.

P.S. IJReview isn't the only outfit giving Benny Johnson a second chance. *National Review* has made him a contributor too! (Though Johnson hasn't contributed since January… problems?) Benny does the same trashy 'numbered list' articles for *NR* that he owned over at BuzzFeed.

Why *National Review*?

Well, here's one clue: In his *National Review* column journalist Andrew Stuttaford regularly reblogs writing by 'ex-spook' Dr. John R. Schindler— the NSA pundit who torpedoed his own career last year (kinda like Benny). Also like Benny, Schindler has a remarkable ability to draw the ire of Gawker's J.K. Trotter. The ex-spook is now 'taking the fight to Putin' with an espionage-themed column for Mohammad Zahoor's *The Kyiv Post*. Things could always be worse, Benny.

1 COMMENT

WHAT IS KASPERSKY LAB?

Founder 'Eugene' Kaspersky owns the logo in ~~1991~~ 2012.

On Monday I read for the first time about something that Kaspersky Lab, a Russian anti-virus software company, calls the "Equation Group". The Equation Group is the latest 'tech scare' coming from the NSA– sorry, *that Kaspersky strongly suggests comes from the NSA.* The NSA'ers are back and they're more devious than you've ever seen them before!

My understanding is that Kaspersky Lab has not uncovered previously unknown spying tools, but has found out interesting details about already identified ones. For instance, the NSA developed thumb drive software that detects when the drive is used in computers which

don't have an internet connection (this helps the NSA map 'air-gapped' computer systems); and software that runs at such a basic level that it can't be erased, or even monitored on your computer, so that the NSA has your machine forever. You can read Kaspersky's press release here, but this is the pertinent quote:

> *The Equation group is probably one of the most sophisticated cyber attack groups in the world; and they are the most advanced threat actor we have seen.*

Kaspersky's revelations are often trumpeted in the American press, for instance, the American-Israeli STUXNET virus that 'got away' and endangered every nuclear reactor on the planet. 'Equation Group' is no exception: *Wired*, *Ars Technica*, *International Business Times*, etc. have all sounded off on the NSA's latest super-villain weapons. You'll remember *Wired* as the outfit that let Kevin Poulsen write an article about his fellow Freedom of the Press Foundation Technical Advisory Board member, Runa Sandvik, and her TOR party with Snowden.

The American press associates three adjectives with the Equation group: "sophisticated", "threat", "expensive". It *appears* that Kaspersky Lab has just cost the NSA a lot of money. On Monday I wondered if Kaspersky had experienced any retaliation from this, so I posted the following question on the blog of Kaspersky Lab's lead researcher Costin Raiu:

> *This report and the work you detail in the post are awesome achievements Costin; congrats to you and the team at Kaspersky. Have you or Kaspersky Labs received any blowback from either the US government, or any organization, for making these revelations?*

Although Costin makes an admirable effort to address the questions which are posted on his blog– no matter how trivial– he hasn't touched this one and I'm beginning to think he never will. I suspect the reason is because Kaspersky hasn't received any (real) blowback.

I'll remind readers that the NSA likes to 'leak' about it's vast technical superiority. The first NSA leaks ever, Perry Fellwock's leaks, were sensationalist accounts of the NSA's masterful capabilities against the struggling Russians; they were also leaked to David Horowitz, who was/is probably an American intel asset. You could view 'Snowden's revelations' as a backhanded compliment to the NSA too– they don't seem to have inspired self-examination in the 'intelligence community'. And now, in 2015, we have a Russian firm proselytizing.

A KGB-tainted Russian firm, no less.

Bloomberg News, America's portal to the business world, recently accused Kaspersky Lab founder, Evgeny 'Eugene' Kaspersky, of having KGB ties. The article says that Kaspersky Lab only investigates American espionage outfits, not Russian ones. Kaspersky posted a typical reply saying that US investigator FireEye, a CIA-funded In-Q-Tel concern, did all the work on Russian threats for them: "FireEye did some great research, so publishing our own after theirs made no sense."

In the Midwest, we call this 'one hand washing the other'.

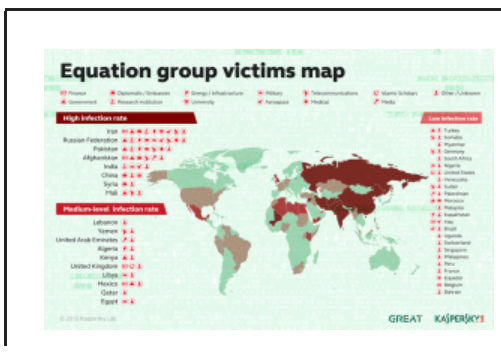
Bloomberg's KGB accusations are actually not the first against Kaspersky. *Wired's* Noah Shachtman broke the ice in 2012:

> *But Kaspersky's rise is particularly notable—and to some, downright troubling—given his KGB-sponsored training, his tenure as a Soviet intelligence officer, his alliance with Vladimir Putin's regime, and his deep and ongoing relationship with Russia's Federal Security Service, or FSB.*

Back in 2012 Kaspersky wrote a blog post denying these allegations, and frankly, Shachtman doesn't seem to have slowed Kaspersky down. Right now, in 2015, many Western media outfits like the *New York Observer*, *PC Magazine*, *The Moscow Times* have already given 'Eugene' a platform from which to refute Bloomberg's claims. (The English-speaking public has a long history of coping with the Russian name Evgeny, so to me the use of 'Eugene' seems disingenuous and smarmy.)

I consider the ruckus around Kaspersky's KGB ties to be evidence of the US media's extreme cynicism and hypocrisy. **Of course Kaspersky has KGB ties.** *Guess what?* **He's also got ties with the NSA.** Back in early 2014, Kaspersky was on the bandwagon screaming that Snowden was a "traitor" who "belongs in the ninth circle of hell"; Kaspersky behaved just like ex-NSA head Michael Hayden and MI5 hag Dame Stella Rimington. Kaspersky went on record saying that his Lab wouldn't hire Snowden nearly one year before I, and probably most laypeople, had seen through Edward. This makes me suspect that Kaspersky's relation to the NSA and/or the CIA is of the 'contractor' nature. I'll go out on a limb and say that the NSA *likes* Kaspersky's KGB ties and probably encourages the anti-virus oligarch to snuggle up to the Kremlin as much as possible– then come Stateside for a cup'a joe.

What Bloomberg should be asking is not whether Kaspersky Lab has KGB ties, but to which espionage outfit he'd side with on the occasion that the NSA's and the FSB's interests collide. As I've written elsewhere, these two espionage operations have strong incentives to cooperate (for instance, manipulating Islamic extremists) and have obviously done so with respect to Edward Snowden; if the Rooskies were 100% antagonistic to the Americans, they'd have sent Edward home with a white cone on his head. (Which makes the forced landing of the Bolivian diplomatic plane in 2013 a meaningless bit of theater, doesn't it?)



Click for Kaspersky's "Equation Group" Victims Map. The only "Islamic Scholars" targeted are in the USA and the U.K.; *i.e. the ones we let in.*

The FSB/KGB and NSA/CIA cooperation has sound historical precedents too, the CIA's founders–particularly William Donovan– actively sought to cultivate partnerships with Russian intelligence agencies and to hide these partnerships from Congress and the American people. Donovan worked with the Rooskies on the sly because J. Edgar Hoover advised him to: Hoover understood that such partnerships would be (correctly) identified as contrary to the public interest. The OSS and its daughter, the CIA, have always existed to lie to and manipulate the voting public; little has changed.

I believe that all of the KGB connections which *Wired* and *Bloomberg* accuse Kaspersky of are true. However, the American media– which is deeply captured by US intelligence– has given Kaspersky more than ample opportunity to refute these claims. I'll also point out that Kaspersky keeps some high-level company, according to Noah Shachtman at *Wired*:

> *Over the past 72 hours, Kaspersky explains, he flew from Mexico to Germany and back to take part in another conference. "Kissinger, McCain, presidents, government ministers" were all there, he says. "I have panel. Left of me, minister of defense of Italy. Right of me, former head of CIA. I'm like, 'Whoa, colleagues.'"*

Bloomberg take note: "Whoa, colleagues."

In his biography *Honorable Men*, William Colby, the CIA chief who cooperated with KGB assets, strongly suggests that Henry Kissinger also cooperated with Russian heavies and kept the CIA in the dark about the cooperation— Colby says he doesn't blame Kissinger for doing so! My point is, at the top of the pile there's little to distinguish KGB from CIA from NSA from FSB. It's all about who is useful when– the little people on the bottom are just collateral damage.

Our government doesn't have to be this way; but in order to fix things the general public needs to understand the nature of the people who are exploiting them. I'm going to continue writing about Kaspersky to that goal, but my post on Colby's second wife, The Ambassadress, deals with the same 'sickness'.

When Kaspersky isn't hobnobbing with Henry Kissinger or ex-CIA chiefs, he's beating the American porn industry on its own turf: the US legal system. Kaspersky recently "won" a case brought by an Ad agency that claimed "trade libel" because Kaspersky blocked their software on obscenity grounds– a Washington judge threw the case out. Usually in the USA, porn wins by wrapping itself in the flag while its 'amen choir' in the media sing "Free Speech!". It looks like *this Russian* can trump pornographers' interests.

Kaspersky's 'anti-virus' products are selling well in the USA; his company has a strong American presence; he's been lauded by the American chamber of Commerce in Moscow. Kaspersky has been flattered as a 'Top 100 Global Thinker' by *Foreign Policy* magazine (US government mouthpiece); Kaspersky was named a "top innovator" by CRN, which "salutes the most influential and innovative channel executives in North America"; and 'Eugene' won the V3 Technology Award, just like Steve Jobs. But that's not all: Russian President Dmitry Medvedev gave Kaspersky the Russian Federation National Award in Science and Technology; he's won China's National Friendship Award; and he's been granted an honorary doctorate from the U.K.' s Plymouth University.

In fact, Kaspersky Lab's holding company is registered in the United Kingdom and Kaspersky's first wife and business partner Natalya (not 'Natalie') was trained in the early 1990s by the U.K.'s Open University. Most Russians were struggling to find food when Natalya was getting her British degree– and most British billionaires were looking for an 'in' on Yeltsin's corrupt privatizations.

On closer inspection Kaspersky Lab looks more like an Anglo-American multinational than a Russian firm. (Natalya's corporate offshoot is now heavily invested in German tech companies.) Kaspersky's ex has also come out in support of Putin's internet censorship, according to *The New York Times*:

> *Natalya Kaspersky, chief executive of InfoWatch, a software company that provides data protection services, said some new restrictions were needed in Russia to protect children and that the fears of government censorship seemed overblown.*
>
> *"We might argue if such 'black list' approach is efficient in the modern Internet assuming the sites might quickly move to another address," Ms. Kaspersky wrote in an e-mail. "However, it is better than nothing."*
>
> *She added, "Right now we have a tremendous freedom of speech in mass media, with no prohibited topics at all."*

If Natalya had changed her name to 'Natalie Casperson", she'd probably be sitting on McAffe's board right now!

I think I've made my point about Kaspersky's backing. Kaspersky is particularly useful because of his KGB roots: unsophisticated people will assume 'KGB-aligned' means 'not American controlled'. The next question is: how is 'Eugene' using the platform he's been given?

When Kaspersky isn't blogging about his exotic holidays, he's calling for global cooperation to combat internet "threat actor" abuses. We all need to band together to protect a couple of thousand "prestigious" targets from NSA attacks– no doubt by installing products that Kaspersky will have designed. In 2012 at the ITU Telecom World conference, Kaspersky gave his audience an idea of what such products

might look like:

> *In his keynote address, Eugene Kaspersky described the essential measures to protect industrial control systems. A new, secure unit to obtain trusted workflow information is the first step towards an efficient protection against cyber-warfare. In response to such challenges, Kaspersky Lab is working on a Secure Operating System, which will serve as the trusted node for Industrial Control Systems.*

That was one year before Snowden told the world about the NSA's horrific industrial espionage capability. Kaspersky was already positioning himself to benefit from the fallout.

There are a couple of things going on with Kaspersky's 'Equation' revelations: 1) the NSA is continuing its decades-long propaganda offensive by touting its technology dominance *vis-a-vis* Russia; 2) Kaspersky is engaging in 'elite-targeted propaganda' to build a climate of fear; and 3) Kaspersky is 'astroturfing'– he's trying to set himself up as an organic political alternative to abusive American technology companies. Those three points need a little fleshing out.

1) In Adrian Chen's career-ending article on Perry Fellwock, he says this about the first NSA leaker's information in *Ramparts* magazine:

> *And there, in 1972, was a rogue analyst, some kid in his 20s, describing the NSA's business down to the colors of the badges worn at its headquarters. Winslow Peck [Perry Fellwock] claimed that the NSA had broken all of the Soviets' codes…*

Of course, 'Snowden's revelations' are also a sneaky compliment to the US intelligence community's ability to intrude on the privacy of everyone. Now Kaspersky is following suit with "the most advanced threat actor we have seen".

What does the NSA get out of blowing its own horn? I'll speculate that the tools we hear about through Kaspersky are tools which have already been compromised in some way, as Thomas Fox Brewster reports in Forbes. Also, GCN reports:

> *The Kaspersky revelations are not the first time firmware reprogramming has been mentioned in relation to the NSA. In December 2013, German magazine Der Spiegel published a lengthy investigative piece on the activities of the NSA, which had several months earlier been shown to have intercepted the mobile phone conversations of a number of state leaders, including that of German Chancellor Angela Merkel.*
>
> *As a part of that investigation, the magazine detailed the contents of what it called the NSA's Spy Catalog, a years-in-the-making collection of NSA-developed malware and surveillance hardware. That included, according to documents the magazine obtained, "spyware capable of embedding itself unnoticed into hard drives manufactured by Western Digital, Seagate and Samsung."*

During the Cold War, US strategists liked to tout their nuclear superiority as a 'deterrent' to the use of nuclear weapons (they say). Could the NSA be trying to demoralize their opponents (domestic and international) with claims of "omnipotence"? Or are they working with their industry partners to see which 'suspect' organizations are sending in orders to replace products from the following (Equation-compromised) tech companies: Seagate, Samsung, Western Digital, Toshiba, Micron?

2) Perhaps the best reason for the NSA to 'out' its own tech superiority is to drum up money for more research. Maybe the NSA's 'leak' game with Kaspersky is about "elite targeted propaganda", like the 1950 National Security Council Report-68 (NSC-68) which journalist Alex Doherty says was used to browbeat skeptical US elites into supporting massive Cold War military spending. *Wall Street Journal* writer Henry A. Crumpton got in on this act three days after Kaspersky's "Equation" revelations by whining about how the USA is losing tech superiority to Islamic terrorists– a "weakness of our own making" because of budget deadlock!

Are Kaspersky's 'revelations' about drumming up more funding for NSA spooks, which in turn drums up more demand for Kaspersky's "leadership" and security products? I strongly suspect so.

3) Astroturfing is a political strategy whereby establishment actors try to present their interests as those of honest, grass-roots political activists. In his reply to Noah Shachtman's 2012 *Wired* article, Kaspersky says the following:

> *And finally,* ***the very mission of our company is to fight cyber-crime all around the world*** *– together with our colleagues in the industry. We don't do it just because it happens to be our business; we also do it because we believe that protecting the world from malware is critically important and will continue to allow us to live in a better, safer, more open and effective society. It's our underlying principle by which we stand firmly and always will.*

You see, Kaspersky isn't in business for the money or power, he made himself a billionaire out of altruism!

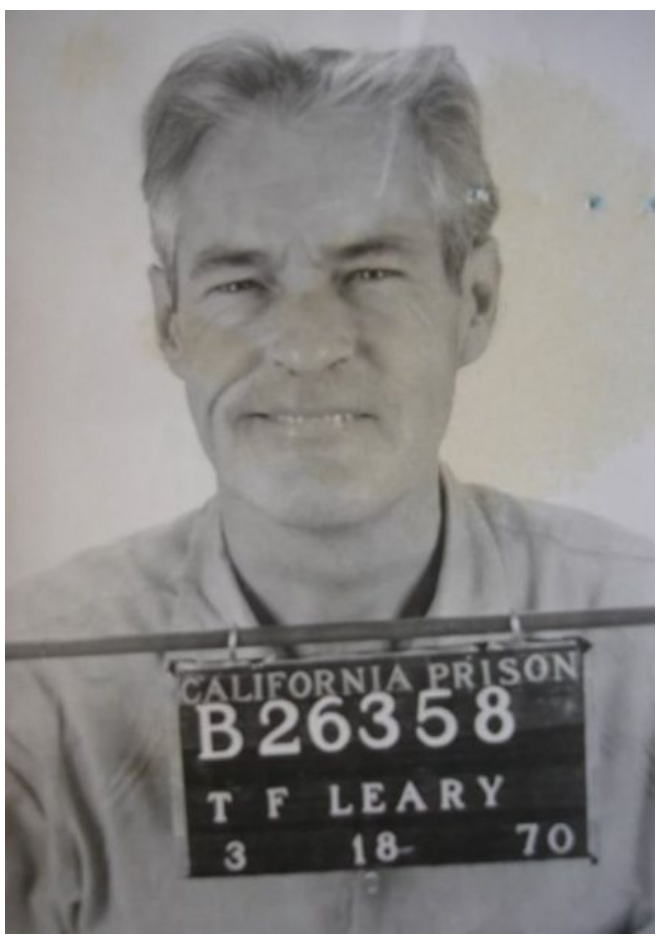
Kaspersky ends his reply to *Wired's* Noah Shachtman with this emboldened statement: **"I'm just a man who's "here to save the world"**."

In the real world Kaspersky is setting himself up to be managed opposition to NSA abuses; the NSA probably believes Kaspersky is believable in this role because he's Russian therefore 'not controlled by Americans'. *He just wants to save the world like the Americans…* Someday soon we'll hear how Kaspersky is funding an open-source initiative that 'wards off' NSA intrusions.

In conclusion, Kaspersky is an American asset who's hiding behind the heavy perfume of a Russian corporation. I'm not trying to imply that the NSA is not an abusive organization; I am saying that managed opposition figures like Kaspersky are as untrustworthy as the NSA. If the Snowden debacle has taught us anything, it's that US citizens need to redefine how we view the world. It's not about 'Russia vs. America', nor even 'CIA vs. KGB'. It's about plutocrats versus the groups of people they leech off of; it's about parasites trying to remain invisible to their hosts. **Anything that Kaspersky recommends to protect against NSA abuses *is not the answer*. If you want intelligent advice about internet security, I'd go to guys like Poul-Henning Kamp.**

LEAVE A COMMENT

AN AMERICAN PRAVDA, PART III



Timothy Leary's mug shot prior to his jail break and flight to Algeria.

About a year ago I came across an article titled "Timothy Leary and the CIA" by Walter H. Bowart, who wrote a book about MK ULTRA one year before John Marks did, but did so with Marks' help. Bowart's book, *Operation Mind Control* (1978), was based on personal accounts of brainwashing from people Bowart found through classified advertisements in *Rolling Stone* and *Soldier of Fortune* magazines. (*Rolling Stone* was the home of CIA chief William Colby's pet literary agent David Obst.)

In "Timothy Leary and the CIA" Bowart describes an interview he conducted with Leary in prison *after* Leary's stunt in Algeria with Eldridge Cleaver, which *Playboy* covered in '71. I'll point out that not just anybody can get access to prisoners like Leary; especially if that 'anybody' writes things which the US government *doesn't like*. Here's the pertinent part of Bowart's reported interview, taken from "mindcontrolforums.com" as archived by the Wayback Machine:

> *"Have you ever knowingly worked for the CIA?" I [W.H. Bowart] asked.*
>
> *"If I were working for the CIA," he [Timothy Leary] said, " I would have ten people working making a living exposing me. If I were the CIA, I'd own* New Republic*. I'd own* The New Masses*. I'd own* Rolling Stone*. I'd have 50 groups of people*

> *exposing the CIA…" "Do you think CIA people were involved in your group in the sixties?" I asked. Without hesitating Leary said, "Of course they were. I would say that eighty percent of my movements, eighty percent of the decisions I made were suggested to me by CIA people…*

Of course, Bowart could be lying, Leary could be lying. I can't speak to either man's motivation, *however*, what Leary described is a well-known political manipulation strategy. The 'Hegelian Dialectic' strategy, which I last wrote about with regard to Benny Johnson, necessitates controlling all 'sides' of an argument– that means controlling all sources of information. When presented with a carefully chosen array of information, a rational person will be compelled to draw the desired conclusion *while still believing they are forming their own opinion,* which is the gold standard for behavior conditioning. The Hegelian Dialectic doesn't work if, say, there's only one news agency: there *has to be* a CNBC, a FOX, a CNN, etc. **There *has to be* the appearance of diversity.**

I can't know if Leary was lying in the quote above, but I can do a thought experiment like the one Poul Henning-Kamp did for the intelligence community's involvement in open-source software, which allowed him to predict HEARTBLEED. Would the CIA, an organization which barters in information, benefit from implementing the Hegelian Dialect in American media? Of course they would. What's more, we know that the Agency *did this* in Europe during the Cold War… which brings me back to *Playboy*.

The only reason I was able to put *Playboy's* selection of featured writers into context was because I had read a book called *The Cultural Cold War* by Frances Stonor Saunders. Saunders introduced me to the 1960s culture-industry names which popped up so many times on *Playboy* covers; her book is the 'gold standard' exposé of the CIA's anti-Kremlin leftist crusade in Europe after WWII.

Who is Frances Stonor Saunders? She's the daughter of a disinherited British noblewoman and commoner Donald Robin Slomnicki Saunders; she's a BBC radio host; and was arts editor at *The New Statesman*, a British magazine known for its one-time mindless support of Stalin and for being used by the KGB as late as 1994 to place "anti-American" propaganda. *That's the story.*

As a person, Frances Stonor Saunders bears extreme bitterness: her writing seethes with hatred for the German people; conservatives; and all fellow lefties whose opinions don't match her own. There are very few people for whom Frances *doesn't* have contempt. However, in *The Cultural Cold War* Frances shows an uncharacteristic, child-like admiration for *Ramparts* magazine, as well as the 'Beat writers' including Allen Ginsberg; theater wild-child Kenneth Tynan; Norman Mailer; Indian politician Jawaharlal Nehru; John Kenneth Galbraith; and director Stanley Kubrick. These chosen people are the world's hope in the face of blundering CIA aggression, according to Frances. In her own words:

> *With the rise of the New Left and the Beats, the cultural outlaws who had existed on the margins of American society now entered the mainstream, bringing with them a contempt for what William Burroughs called a 'sniveling, mealy-mouthed tyranny of bureaucrats, social workers, psychiatrists and union officials… Alan Ginsberg, who in his 1956 lament* Howl *had mourned the wasted years– 'I saw the best minds of my generation destroyed by madness'– now advocated the joys of open homosexuality and hallucinogenic 'Peyote solitudes'. Munching LSD, singing the body electric, reading poetry in the nude, navigating the world through a mist of benzedrine and dope, the Beats reclaimed Walt Whitman from stiffs like Norman Pearson Holmes, and sanctified him as the original hippy. They were scruffy rebels who sought to return chaos to order, in contrast to the obsession with formulae which characterized magazines like* Encounter *[CIA funded 'non-communist left' magazine –a.nolen]. (p. 361)*

And…

> *It [Quest, the CCF publication in India] probably didn't deserve J. K. Galbraith's sneer that 'it broke new ground in ponderous, unfocused illiteracy'. Certainly Prime Minister Nehru didn't like it, as he always distrusted the Congress as an 'American front'. (The Cultural Cold War, p 216)*

Of course, readers will remember all those names from my analysis of *Playboy's* featured authors: Spectorsky and the CCF 2.0, Part I, Part II. All Saunder's 'heroes' were lauded by the CIA's *Playboy* outfit, too.

Saunders agrees with the CIA on more than just Beat writers. She places the blame for CIA excesses at the feet of James Angleton and his 'crew' through well-chosen quotes from Allen Ginsberg's writing:

> *Allen Ginsberg even fantasized that T.S. Eliot was part of a literary conspiracy mounted by his, Eliot's, friend James Jesus Angleton. In a 1978 sketch called 'T.S. Eliot Entered My Dreams', Ginsberg imagined that 'On the fantail of a boat to Europe, Eliot was reclining… "And yourself, " I [Ginsberg] said, "What do you think of the domination of poetics by the CIA. After all, wasn't Angleton your friend?"*

In Saunder's quote, Ginsberg goes on to opine: "The subsidization of magazines like *Encounter* which held Eliotic style as a touchstone of sophistication and competence… failed to create an alternative free vital decentralized individualistic culture. Instead, we had the worst of Capitalist Imperialism". (p 249)

By 'Eliotic' Saunders means 'in the style of T.S. Eliot'. Saunders presents Ginsberg's imaginings as though they contain fact; she goes on to support Ginsberg's assertions by making assertions of her own: a James-Angleton-CIA-literary-conspiracy caused Ezra Pound to be awarded the Bollinger Prize. (You can read her theory in *The Cultural Cold War*.)

What Saunders fails to mention is that both Eliot and Pound lead

their field before the OSS was a twinkle in Stephenson's eye. Despite modern judgments about their politics, these men were stars of the *last* literary generation not deeply captured by the intelligence community. What's important about Saunders' stance on Eliot and Pound is that she knows it's a 'safe' stance to take: bashing them is not going to anger her patrons. Who are Saunders' patrons?

It may strike readers as odd that Saunders, who spent years researching how the CIA co-opted the post-WWII literary community, would put so much naive trust in the Beat writers, who were promoted by outfits like *The Paris Review* which **Saunders herself identified as a CIA front**. Experience would suggest prudence and caution when dealing with the 'Beats', yet the thought that Allen Ginsberg might be just corrupt as CIA literary golden-boy Peter Matthiessen never flutters across Saunders' consciousness.

It may also seem stupid that Saunders would blame the CIA's counterintelligence chief for 'anti-communist left' abuses that clearly originate from something like the CIA's "Special Communications Programs" division. *I mean really, Frances, James Jesus Angleton only had 24 hours in his day and by the time the CCF got rolling he had other things to worry about.*

I say Saunders' position 'seems stupid', because of course Frances Stonor Saunders is following a well-trodden CIA path when she blames Agency excesses on Angleton: every official 'exposer' does this, from John Marks to Tom Mangold. James Angleton's legacy is the black hole that CIA propagandists throw their garbage into. Bill Colby started that practice in the '70s.

In writing *The Cultural Cold War*, Frances Stonor Saunders protected the legacy of CIA assets like Allen Ginsberg at the expense of CIA assets like T. S. Eliot. Frances Stonor Saunders promoted the same 'intellectuals' as *Playboy* promoted 40 years before in response to the obvious failure of the Congress For Cultural Freedom. **Why would a pornography rag care about obscure 'Beat' writing? Why would an *American* pornography rag feature an Indian politician like Jawaharlal Nehru at all– but especially as Playboy's *first ever* featured politician?** See A.C. Spectorsky and CCF 2.o.

It's almost as if somebody at the CIA called Frances up and said: *"Franny, here's a list of men who Spectorsky promoted in order to deal with the CCF setback. Write a history of the CCF that justifies Spectorsky's strategy in hindsight. Can you do that, Franny?"*

Now we have *The Cultural Cold War: The CIA and the World of Arts and Letters*.

Frances Stonor Saunders' intellectual dishonesty puts her in ugly company; it also casts a shadow over her favored leftist publication: *Ramparts* magazine. But that shadow is just one of many. *Ramparts* magazine founder Warren Hinckle went to Hugh Hefner, the *Playboy* front man, for funding. (See Hinckle's autobiography.) *Playboy* followed *Ramparts'* lead when they published the work of Black supremacist Eldridge Cleaver; both magazines published Allen Ginsberg, Jack Kerouac, and *Paris Review* crony Terry Southern, amongst others. *Playboy* and *Ramparts* traveled a very similar path… which means that *Ramparts* traveled a similar path to a CIA front.

Now back to Timothy Leary's suggestion about the CIA "owning" magazines like *Rolling Stone*. Rolling Stone prides itself on breaking news stories which are damaging to the US government and 'intelligence community'. *Rolling Stone* magazine is an off-shoot of *Ramparts*: it was founded by two of Warren Hinckle's employees when *Ramparts* folded. Rolling Stone's founders were Jann Wenner and his patron (perhaps better described as 'handler') Ralph Gleason, who prior to becoming a Jazz critic, worked for the Office of War Information during WWII. (The 'intelligence community used Jazz as a cultural weapon abroad.) *Ramparts* was also the vehicle David Horowitz and Peter Collier used to place Perry Fellwock's 'anti-NSA' leaks in 1972. *Ramparts* and *Rolling Stone* have a lineage.

Jann Wenner cofounded Rolling Stone, you can read about his background in this JewishCurrents.org article. Like Gawker's Nick Denton, Wenner displays extremely narcissistic characteristics: superficially charming; ruthlessly exploitative of employees; with the emotional maturity of a two-year old, according to Salon's David Weir. Also like Denton, and many media-oriented intelligence professionals, Wenner is homosexual.

There's a 'lineage' between the magazines which are used to leak sensitive intelligence information. Adrian Chen tripped over that lineage when he tried to equate Edward Snowden with Perry Fellwock in Nick Denton's online publication Gawker.com.

Gawker's coverage of the 'Snowden Saga' was designed to **encourage apathy in readers**: Denton tried to accomplish this by exploiting side-shows, as well as through Adrian Chen's dismissive coverage of the leaks.

What do I mean by 'exploiting sideshows'? Denton's 'Snowden Saga' editorial policy was to marginalize concern over the NSA leaks by associating that concern with 'lunatic fringe' pundits and their

unnewsworthy antics. Denton employed his own Hegelian Dialect to attempt this marginalization, for example, he covered an obscure squabble between a spooky, pro-NSA Naval War College professor and a nameless blogger, who sparred over the prof's violation of the Hatch Act by lobbying for the NSA: "unhinged spook" + "small-government wingnut" = "only crazies are concerned about Snowden issues".

It may interest readers to know that the two protagonists from above took very different paths: the mysterious, nameless "wingnut" stopped blogging (xxtwitterwarcommittee.wordpress) and disappeared shortly before "spook", John R. Schindler, was fired from his teaching job for personal indiscretions; Schindler now writes about evil Russian and Iranian espionage in Ukraine via *The Kyiv Post,* Jed Sunden's former rag, which is funded by reality t.v. freak Mohammad Zahoor.

Zhanna Kobylinska implements *The Kyiv Post's* version of the American propaganda outfit Zunzuneo. She also does PR for a well-connected cult in Kiev.

Denton's second, more subtle, strategy was to assign Adrian Chen to the 'Snowden Saga': Chen took the establishment line of promoting Tor, while dismissing Snowden as a misguided idealist, and dismissing privacy fears as overblown. Chen shot himself in the foot with his *magnum opus*, a lengthy investigative piece that compared Snowden to Perry Fellwock, the first NSA whistleblower, who now thinks he was used and regrets his actions.

In the 1970s Perry Fellwock leaked his NSA information to two *Ramparts* journalists, David Horowitz and Peter Collier. Adrian Chen got fired because he suggested that David Horowitz was an intelligence agent, and that Glenn Greenwald and Laura Poitras were too. Chen didn't know what anolen.com readers know about the CIA's ties to *Playboy*, and the ugly shadow they cast over *Ramparts*. Chen came very close to writing about the stuff I've been writing about for almost a year now, and that cost Chen his job because his editor, Nick Denton, is likely part of the 'intelligence community' too. (The pro-outsourcing wing of the 'intelligence community' was *best* served by Denton's editorial policy; the public interest was not served well at all.)

Where is Adrian Chen now? Currently Adrian is a managing editor for *The New Inquiry* in NYC; I have no idea how he's supporting himself.

There has been an interesting development with Chen's old overseer at Gawker.com, John Cook. Soon after Chen was fired, Cook also left Gawker for a position as "Editor in Chief" at billionaire Pierre Omidyar's *The Intercept*, which also employs Glenn Greenwald. In a weird twist, Cook quickly left *The Intercept* and returned to Gawker.com, which is known for notoriously low pay. Cook's new Gawker title is "Executive Editor for Investigations"– so Denton must have forgiven Cook for letting Adrian's Fellwock piece print.

Was Cook promoted to his level of incompetence at *The Intercept*, or did something else sour the beer? Your answer is as good as mine.

I'm going to wind this up by harkening back to Timothy Leary's observation: "If I were the CIA, I'd own *New Republic*. I'd own *The New Masses*. I'd own *Rolling Stone*. I'd have 50 groups of people exposing the CIA…""

There has been a **diverse** list of publications mentioned in this post: *Ramparts, Playboy, The New Statesman, Rolling Stone, The Intercept, Gawker.com, The Kyiv Post*. Regular readers know that I've criticized most of these titles over the last few years. If Leary's right, then I've just been criticizing the same thing all along.

I guess the USSR didn't lose.

1 COMMENT

AN AMERICAN PRAVDA, PART II

Playboy's editorial board in 1970: (L-R) BACK Robie Macauley, Nat Lehrman, Richard M. Koff, Murray Fisher, Arthur Kretchmer. FRONT Sheldon Wax, Auguste Comte Spectorsky, Jack Kessie. *Thank you, Wikipedia.*

In Part I of this series I showed how A.C. Spectorsky, Playboy's link with the "East Coast Establishment", showcased an inordinate number of intelligence community writers on the magazine's cover. To give an idea of how just many spooks Spectorsky featured between '59-'76: 30% of cover-featured contributors had **strong** intelligence connections and their work represents about 35% of featured stories. [A]

Last time I also looked at Playboy's weird, Orwellian promotion of racial integration alongside Black nationalism. I'm going to build on this 'strange bedfellows' theme today with 'Billionaires and Communists'; as well as 'Literary Brahmins and Pulp Publishers'.

Billionaires and Communists

Playboy magazine worships wealth; the 'playboy lifestyle' is one of endless, unrelenting consumption. Spectorsky's biographer Steven Watts speculates that Spectorsky fixated on luxuries was a way of distracting himself from his failed writing career– I think that view is too simplistic. *Playboy* featured an impressive number of mega-wealthy writers alongside a solid coterie of self-consciously communist ones; what unites these groups is their participation in the 'intelligence community'.

Who were Playboy's favorite multimillionaires? **J. P. Getty** [22 Playboy covers!], the Anglophile oil magnate and antiquities collector, had a special relationship with Spectorsky and contributed on money matters with articles titled "Big Business Booby Traps", "You Can Make A Million Today" and "How I Made My First Billion". Needless to say, I don't put much store by Getty's financial advice; he's interesting to me because he (ultimately) funded Kenneth Anger's 'Thelema' cult with the Rolling Stones.

Other *Playboy* rich-kids are no less interesting: **Bennet Cerf** [2] was a founder of Random House publishing, one of the largest concerns in an industry known for its cooperation with the OSS and CIA. (See *The Irregulars*, by Jennet Conant for a start.) **Howard Hughes** [3] was the Hollywood-and-Aerospace mogul who partnered with the CIA — he was the Agency's 'cover billionaire' for the 1972 'Glomar Explorer' escapade.

Howard Hughes. In 1946, Hughes had an accident testing a reconnaissance plane. After his medical treatment he showed a drastic personality change: Hughes became an eccentric recluse, wore tissue boxes for shoes and only peed into bottles. His business interests were eventually taken over by a group of Mormons.

William Benton [2 covers] was a senator and founder of the radio-heavy advertizing agency Benton & Bowles. He created 'The Voice of America' which is a radio news organization and a blatant US propaganda machine. Benton was also a UNESCO ambassador and "the first to propose the motion for expulsion of Joseph McCarthy from the U.S. Senate in 1951".

Benton's extensive media holdings provided springboards for other *Playboy* contributors. **Shepherd Mead** [4] was Benton's employee at Benton & Bowles: Mead served as vice president of the ad agency, but found fame and fortune by writing books such as *How to succeed in business without really trying; the dastard's guide to fame and fortune*.

Benton & Bowles' influence, and therefore William Benton's influence, spread from advertizing into the entertainment business. B&B invented and dominated the "radio soap opera" as a vehicle for placing products. B&B spun the concept out to television with 'As The World Turns', a serious money-earner which the firm ran for Proctor & Gamble on CBS.

Many *Playboy* heavyweights came from CBS in one form or another: **Jean Shepherd** [12 covers], who is known for his coverage of *Playboy* contributor **Martin Luther King Jr.'s** [1] 'I Have A Dream' speech, had a nightly radio show on CBS; **Robert L. Green** [2 covers], Playboy's fashion director, child psychologist and Washington D.C. public relations guru, had his own CBS radio show; **Steve Allen** [2], who got his start in radio during WWII, had is own CBS television show; **John Crosby** [2] who was part of the Army News Service during WWII, also had a CBS t.v. show; **Charles Beaumont** [4], an early Playboy contributor, wrote for CBS's *The Twilight Zone*; **Larry Siegel** [3] is known for CBS's The Carol Burnett Show (though this came after his *Playboy* work); **Max Shulman** [1] is known for his CBS TV character 'Dobie Gillis'; and finally, spooky Los Angeles Science Fiction Society guru **Ray Bradbury** [13] reached audiences through the CBS Television Workshop in the early 1950s.

For readers unaccustomed to American acronyms, 'CBS' stands for 'Columbia Broadcasting System' which was founded as a radio broadcaster in New York City in 1927; its television arm was added in 1941. CBS is privately owned– the majority owner is Sumner Redstone (born Sumner Murray Rothstein)– but in practice CBS, along with ABC and NBC, is roughly analogous to Britain's BBC. The US radio industry has always had close ties to the British and American militaries.

I'm not *quite* done with William Benton: besides his ad interests, Benton owned *Encyclopedia Britannica* and had a working relationship with CIA chief Allen Dulles; documents released by the Agency show that Benton allowed the CIA to write chunks of the reference series. *EB's* high-ranking employee **Mortimer Alder** [2 *Playboy* covers] put together the corporation's 'Great Books' line.

So it seems that being featured in *Playboy* was something of a 'perk' for William Benton's employees and writers from Benton's partner CBS.

Swirling around the fabulous wealth represented in Spectorsky's stables was a radical communist contingent: this shouldn't be surprising, because Communism, particularly Bolshevism, has always had well-heeled Western backing. **Allen Ginsberg** [2 covers], the pedophile CIA operative, was a supporter of **Fidel Castro** [1 cover] (Castro's father was an international 'labor broker' who cruelly exploited imported Haitian workers, as well as native Cuban ones!). Also among Playboy's 'communists' was the conflicted Black supremacist **Leroi Jones** [1], whose publishing company featured Ginsberg's and **Jack Kerouac's** [3] writing. Jed Birmingham, a **William S Burroughs** [1 cover] aficionado, writes this about Leroi Jones:

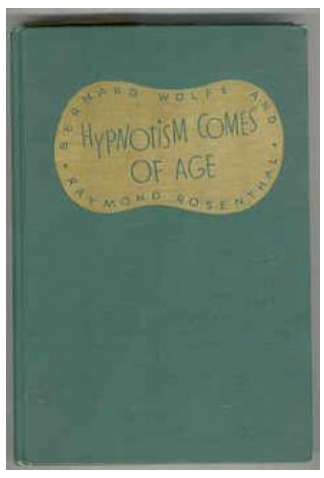
> *I was especially struck by [Leroi] Jones' work as an editor. It seems like he had his hands in every major magazine coming out of New York City in the late 1950s and early 1960s.*
> Yugen, Floating Bear, Kulchur. *This does not include his founding of Totem Press and that press's publications with Cornith Books. Jones published Michael McClure, Allen Ginsberg, Jack Kerouac, Frank O'Hara, Charles Olson, Gary Snyder, Philip Whalen, Ed Dorn, Diane Di Prima, and Paul Blackburn.*

It seems that *Playboy's* second-favorite Black supremacist was well-connected in NYC literary circles!

Other writers in Ginsberg's circle– though *not necessarily* as radical as Ginsberg– were **Terry Southern** [3], who I'll talk about more in connection with the CIA's *Paris Review*; **Jerry Yulsman** [2] an Army photographer who wrote 'adult novels'; **Dan Wakefield** [4] the civil rights reporter who made a name for himself by gushing over 'All My Children', a soap opera of the ilk Benton & Bowles devised; **Herbert Gold** [13] the Fulbright scholar who took over CIA asset Vladimir Nabokov's chair at Cornell University; and **Alan Harrington** [3], the writer known for being a friend of Timothy Leary.

The international wing of *Playboy's* post-WWII commies is held up by **Evgeny Yevtushenko** [3], a cautious Soviet poet who was on the safe side of every thaw; and **Germaine Greer** [3] a Marxist woman's lib'er who is still with us.

I'll remind readers that in his autobiography Colby credited his old OSS friends with the CIA's 'anti-communist' (read anti-Kremlin) offensive; those old OSS'er were disproportionately represented fighting for the communists during the Spanish Civil War. Naturally, Playboy's communist ties are more 'old school' than just post-WWII newbies like Ginsberg. **Marquis Childs** [2] was an FDR crony and a WWII propagandist; **Justice William O. Douglas** [2] was one of FDR's supreme court appointees; **Leslie Fiedler** [3] was a Trotskyite communist and a WWII intelligence agent who translated Japanese cyphers; **Nelson Algren** (born Nelson Algren Abraham) [2] was a communist until he decided he liked fellow-traveler **Ernest Hemingway** [5] and the *Paris Review* better; **Norman Thomas** [1] was a CIA asset and the president of the American Socialist Party; **Kingsley Amis** [2] was a spoiled communist academic until he realized that the money was elsewhere; **Pietro di Donato** [1] was an Italian scribe with communist sympathies; **Frederic Morton** [3] (born Fritz Mandelbaum) changed his name to fit in with the NYC labor movement; and my personal favorite, **Bernard Wolfe** [2] who was Trotsky's personal secretary (some say bodyguard) in Mexico until Trotsky's assassination; Wolfe then joined the US Merchant Marines and was appointed as a "military correspondent by a number of science magazines" during WWII. *Why not?!*



When not wiping the nose of one of history's worst mass-murderers, nor writing WWII propaganda for the US military, Wolfe indulged his passion for hypnosis (1949). Later, he found *Playboy*.

The dizzying list of names and histories above feels quite natural to me, because of what I know about how the Bolshevik revolution was funded and implemented, thanks to the writing Mikhail Bulgakov, Leonid Andreyev and others. To someone unaware of communist revolutionaries'

support from the American and British establishments, the pairing of millionaires and communists may seem incongruent– for more information, I recommend my posts Is the Devil a German? and A Death in Finland. In the meantime, more strange bedfellows…

Literary Brahmins and Pulp Publishers

'Incongruent' may also describe Spectorsky's policy of hiring writers from 'high-end' outfits like the CIA's *TIME* or the CIA's *Paris Review*, as well as low-end magazine mills such as the Magazine Management Company.

I doubt *TIME*, the CIA's 'cosmopolitan' news and culture mouthpiece, needs an introduction, but the *Paris Review* is a little less well known. The *PR* was founded in 1953 by Harold L. Humes, Peter Matthiessen, and George Plimpton as part of the CIA's Congress for Cultural Freedom. When *PR* was thoroughly discredited as an independent cultural organ in 2000, its life-long editor Plimpton *did not* resign, but stayed *in situ* until he died in 2008– it didn't seem to bother anybody in America's literary establishment that this flagship publication was CIA, which ought to tell us all something.

A large number of *Playboy* contributors wrote for/were profiled by *PR*, including 'beat writer' Jack Kerouac and Leslie Fiedler who debuted his 'Huck Finn and Jim are Gay' theory on *PR* pages. But *PR's* closest tie is to *Playboy's* Terry Southern [3], who had a particularly tight relationship to the *Paris Review*. Southern's work was published in PR's first issue and many thereafter; PR's new editor, Lorin Stein, even named a month after Terry. (Stein took over after Plimpton died.)

Lorin Stein, the guy who took over the *Paris Review* after founder George Plimpton finally died. But he's not CIA.

So much for the 'highbrow' side of *Playboy*; I don't find it surprising that one CIA media outfit would recycle talent from other, loud, CIA outfits. However, Magazine Management Company is a different creature– it didn't court publicity at all. Some of its own employees, like Marvel comics editor Roy Thomas, didn't even know it existed until well into their tenure. No one seems to know when, exactly, the company was founded either, but Magazine Management was in business by 1947 and employed two Playboy contributors **Mario Puzo** [2 covers] of 'The Godfather' fame, and **Bruce Jay Friedman** [5]. Both of these men worked for the US Air Force before their writing careers: Friedman served under an officer who became a 'counter-culture' guru, and Puzo was a 'public relations officer' in Germany. Naturally, Magazine Management was based out of New York City.

SECRETS OF JAPANESE SEX
MaLe
MAKING YOUR WIFE TURN YOU ON
SEX TRAPPED GIRLS IN PAROLE
FLESH TREASURE
AMERICA'S NEW VICE IS SCHOOL STRANGLES
CYCLE GIRL SNATCHERS
IT'S NUDE... IT'S LEWD... IT'S HELL'S ROUGHEST BIKERS

Magazine Management company output in the 1970s.

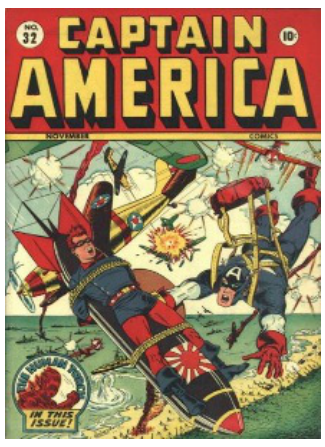
Magazine Management churned out men's science fantasy mags, pornography, and was the parent company to Marvel comics. Its founder, Martin Goodman, was the son of Lithuanian immigrants who explains his success with the usual rags-to-riches spiel. Whatever the real story is, Goodman owned several publishing concerns by the 1930s; these concerns had multiple names *at the same time* (eventually there were 56 shell companies!) making them difficult to track even to industry insiders– clearly Goodman wanted to hide something. From what I can tell, 'the Goodman group' was at the heart of the pulp fiction industry. Which brings me on to… George Orwell.

I wrote about Orwell's distaste for American pulp fiction way back in 2012. Here's the pertinent quote from Orwell's collection of essays *All Art is Propaganda,* Orwell is describing American pulp fiction magazines during WWII:

> *Notice how much more knowledgeable the American extracts sound. They are written for devotees of the prize-ring, the others are not. Also, it ought to be emphasized that on its level the moral code of the English boys' papers is a decent one. Crime and dishonesty are never held up to admiration, there is none of the cynicism and corruption of the American gangster story. The huge sale of the Yank Mags in England shows that there is a demand for that kind of thing, but very few English writers seem able to produce it. When hatred of Hitler became a major emotion in America, it was interesting to see how*

> *promptly "anti-Fascism" was adapted to pornographic purposes by the editors of the Yank Mags. One magazine which I have in front of me is given up to a long, complete story, "When Hell Came to America," in which the agents of a "blood-maddened European dictator" are trying to conquer the U.S.A. with death rays and invisible aeroplanes. There is the frankest appeal to sadism, scenes in which the Nazis tie bombs to women's backs and fling them off heights to watch them blown to pieces mid-air, others in which they tie naked girls together by their hair and prod them with knives to make them dance, etc. etc.*

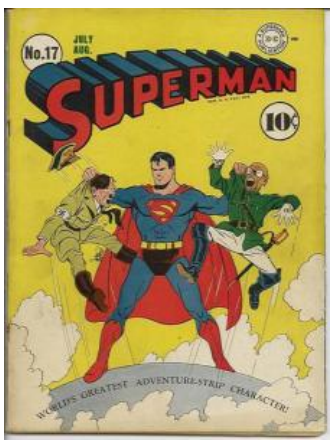
It seems that somebody in the 1940s New York pulp fiction market was working to gin up a particularly nasty type of anti-German propaganda in service of the war effort. As I said, nobody knows when, exactly, Magazine Management got started, but after WWII they provided a good home for ex-Air Force men and later contributed to *Playboy's* writers.



Magazine Management Company's Captain America saves buddy strapped to Japanese bomb.

According to Roy Thomas, Goodman would follow DC Comics president Jack Liebowitz's lead with comic book ideas; any competition between the firms was not on an ideological plane. I'll remind readers that Goodman's competitors, DC Comics, weren't averse to wartime (or peacetime!) propaganda: their Superman character fought every WWII dictator save the other man of steel, Stalin.

DC comics was founded by an international-jet-setting Army Major named Malcolm Wheeler-Nichols, a friend of Teddy Roosevelt. *Guess What?* Wheeler-Nichols was an intelligence officer with the Army, tasked with gathering "intelligence in the shifting alliances between Cossacks, the Chinese, the Japanese and the Bolsheviks". Wheeler-Nichols also served in Mexico under General John Pershing alongside another jet-setter: James Jesus Angleton's father.



DC Comics' Man of Steel has Hitler on his right, Emperor Hirohito on his left, as he straddles the globe.

Wheeler-Nichols' Army career did not end well. Wheeler-Nichols' family claims that his Army superiors tried to assassinate the comic genius because he treated his African-American soldiers so well… I think it's more likely that Wheeler-Nichols' 'camaraderie' problems stemmed from his open letter to President Harding criticizing the Army administration ("Prussianism", favoritism and inefficiency were among his gripes), an offense which would land any officer a court-martial. Wheeler-Nichols was convicted and discharged; he then went into the comic business.

So Playboy's low-class Magazine Management connection actually gave them an 'in' on privileged intel circles!

I think that's enough for this week. Next week I'll treat readers to Timothy Leary's self-incriminating explanation of how the CIA implements the Hegelian Dialectic. Leary's insights shed light on Francis Stonor Saunder's CIA connection and Gawker's firing of Adrian Chen. See you then!

[A] This is a conceptually tricky statistic, because in my mind, being featured by *Playboy* in itself shows that a writer was an asset of the Agency. My estimations are based on what I know about Cold War operations beyond *Playboy* and who has openly admitted to, or shown beyond reasonable doubt to have worked for some sort of espionage outfit. This necessitates some subjective decisions on my part– very few intelligence agents are conclusively 'outed' by their employers like Ernest Hemingway has been. These estimates are the best I can make given what I know now.

4 COMMENTS

TRADECRAFTING ANITA

PALLENBERG

Anita Pallenberg's 1962 photograph for *Playboy* magazine; she was 18 years old.

One of the fun things about blogging is how much I learn from readers. Last week 'Nathan' at beatles.ru clued me into some fascinating information about Anita Pallenberg: she was featured in the February 1962 *Playboy* photo spread "Girls of Rome".

As 'Nathan' points out, Pallenberg is one of the few women in this feature who are fully clothed, in fact, Pallenberg's attire is dowdy– she stands out for that reason. The "Girls of Rome" shoot endows her with a certain mystery, especially considering many of the other women look rather tough.

A lot was going on in early 1962: that March, a few weeks after Anita's Playboy spread was published, her future 'boyfriend' Brian Jones hitch-hiked to London to catch *the first ever performance* of Alexis Korner's 'Blues Incorporated' band, according to Bill Wyman in *Rolling with the Stones*. Twenty-one days later the Rolling Stones were formed.

Korner's new band, Blues Incorporated, was extraordinary in a number of ways: he was risking *somebody's* money by performing 'Rhythm and Blues' to a largely uninitiated London audience– and more than just one night's takings were at stake. **Blues Incorporated was designed to be an ambassador band for a series of new R&B clubs**— the investor(s) for these clubs remain unknown, but we do know that European Jazz circuits had been colonized by the 'intelligence community' since the early 1950s.

The story goes that Brian Jones asked Alexis Korner if he could play with Blues Incorporated after the show on the band's opening night. Naturally, Korner immediately agreed to let the unknown newbie play with his cutting-edge team *as part of their second performance ever, with a franchise of watering-holes at stake.* Brian Jones first appeared with Blues Incorporated on March 24th 1962.

On April 7th 1962– that's two weeks later– Korner introduced Jones to two young men who had very little musical experience: Mick Jagger and Keith Richards. POOF! The Rolling Stones were born. If you'd like to know more, please see my post, Rolling Through the Intelligence Community. (By July of 1962 Alexis Korner had ditched Blues Incorporated for a lifetime broadcasting gig at the BBC. Mission Accomplished!)

I believe Pallenberg's strange 'placement' in Hefner's magazine and Korner's creation of The Rolling Stones were pieces of a larger cultural offensive that was being put into place circa 1962. Somebody in Rome was building what spooks call a 'legend' around Anita, the rest of us might call it "window dressing" or a "back story". Pallenberg may not have been earmarked as a 'handler' for Brian Jones from day one of her Agency career, but her *Playboy* shoot suggests that Anita Pallenberg *was always* slated for counter-culture psy-ops work in Europe.

If you're new to my blog, please have a look at my posts Anita Pallenberg and the CIA, which explains how Anita's work for The Living Theatre was funded by the CIA as part of the Agency's anti-Russian leftist crusade. Also, please read Do You Have a Key to the Playboy Mansion, which details the 1973 IRS investigation that showed Hugh Hefner and Playboy Enterprises to be CIA assets.

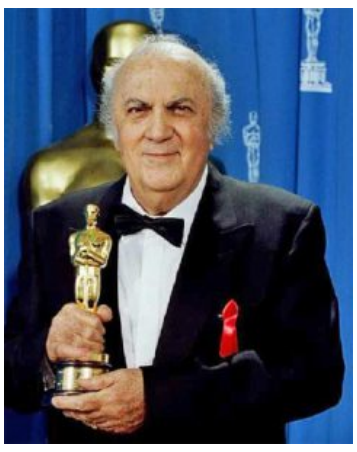
Anita Pallenberg was in Rome by February 1962. As far as I can tell, her only known employer, the Living Theatre, wasn't in Rome until 1963 when they had their building in NYC seized by the IRS for failure to pay taxes. This means that in 1962 either Pallenberg was with a 'satellite' of the troupe in Rome; or she was being groomed by the CIA in Rome before the theater arrived.

The Living Theatre received funding from a CIA "philanthropic institution" named the Farfield Foundation. The Farfield Foundation was one of the bogus cultural foundations that backed the Congress for Cultural Freedom which Ernst Henri outed that same February in the *World Marxist Review*. Frances Stonor Saunders identifies the Farfield Foundation as *specifically* a CIA front in her book *The Cultural Cold War*.

Why did the Living Theatre choose Rome? Well, James Jesus Angleton had set up Rome as a post-WWII American propaganda hub.

According to Hugh Wilford in his book *The Mighty Wurlitzer*, by 1948 Angleton was heading up black propaganda in Italy for the CIA. The propaganda was anti-communist: Angleton's staff would 'place' newspaper articles and other literature with the compliant Italian press. Paul Cushing Child, Julia Child's creepy husband, did similar propaganda work in Germany and France after WWII.

Readers may remember from my last post that between '59-'76 *Playboy* featured a number of Italian directors and journalists whose careers flourished in Italy after the war. Federico Fellini [2 Playboy covers] was plugged in Pallenberg's "Girls of Rome" spread, but his name didn't make the cover of that particular issue. In fact, Italy's film industry was plugged on *Playboy's* cover more than any other continental country's.



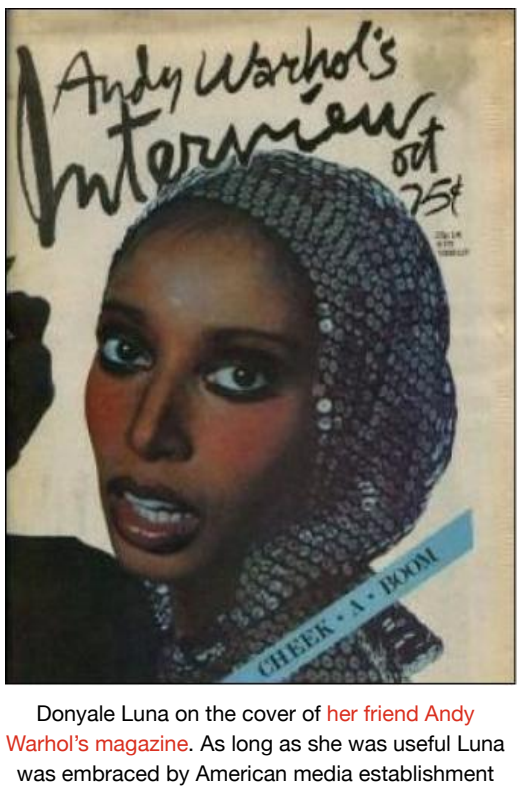
Federico Fellini

What was Anita Pallenberg doing in Rome with The Living Theatre? Much like *Playboy*, the Living Theatre promoted both playwrights who were sponsored by the CIA's Congress for Cultural Freedom (Jean Cocteau)[1] and those whose work the CCF was openly hostile to, like Bertolt Brecht. Where *Playboy* was a 'well-heeled' anti-Russian leftist rag, The Living Theatre aimed to pull the 'anarchist' left out of Rooskie clutches. Also like *Playboy*, the Living Theatre promoted a type of sexually-charged racial integration, according to Keith Richards' description of the troupe. The Living Theatre was about exposing taboos and cast members were frequently arrested for indecent exposure. As one would expect, the CIA's politics were consistent between their Living Theater and *Playboy* operations.

This bizarre footage comes from a performance of the Living Theatre's most famous work, 'Paradise Now' (not work safe!):

Adobe Flash Player or an HTML5 supported browser is required for video playback.
Get the latest Flash Player
Learn more about upgrading to an HTML5 browser

The Living Theatre troupe starred the handsome Black lead Rufus Collins, surrounded by a bevy of beauties like Anita Pallenberg and Nico (from their video above, it seems that these women were mostly White, much like the Playboy Bunnies). The throng also included the first Black super model, Donyale Luna, who Keith Richards particularly admired. Long and short, The Living Theatre's 'racial integration' political agenda was put forward just like Playboy's and was equally cynical. Spectorsky even featured The Living Theater on the August 1969 *Playboy* cover.



Donyale Luna on the cover of her friend Andy Warhol's magazine. As long as she was useful Luna was embraced by American media establishment leaders, such as the CIA's TIME magazine. By 1979 however, her star had faded and she died of a heroin overdose at 33.

I encourage readers to check out my statistical analysis of *Playboy's* promotion of racial integration and Black nationalism over the '62-'76 period; the CIA had a very definite agenda with regard to this Orwellian political pairing. These politics would pop up again later in Pallenberg's life through her link to Rastafarianism. In 1972 Pallenberg took up with Leonard Percival Howell's Black supremacist cult in Jamaica, where she had conspicuous liaisons with Howell's followers which helped promote the Rasta cause. Pallenberg became involved in Winston Churchill's

Jamaican drug trade through the Rastas and ended up being repeatedly raped in jail. See Tony Sanchez's *Up and Down with the Rolling Stones*.) [2]

I'd like to come back to Pallenberg's *Playboy* spread now, because it's an artifact documenting CIA operations through pornography in Western Europe. I've included images of the entire spread here. The first thing to strike me was that many of the women featured weren't Italian– seven out of twenty-four were foreign. Two of these young immigrants were from Germany (three if you count half-German, half-Italian Anita); one was from France; one was a Brit; one was Syrian; and finally I suspect "Tanya Berryl" was either American or from the Commonwealth. Two out of the three who fully exposed themselves were foreigners.

All of these European women would have been born around WWII, most would have been children displaced and impoverished by that war. They were also among the first generation of German and Italian children to be exposed to whatever psychological experiments and social conditioning the CIA decided to implement.

I'm going to make a prediction now: in the future, there will be an exposé of MK ULTRA-like CIA abuses against vulnerable people in the defeated Axis countries. These defeated peoples had little protection from their American occupiers and post-war Europe would have been an excellent place for unfettered research into 'mind control' and other forms of social conditioning.

I think it's very probable that the CIA and its asset, Playboy Enterprises, scoured Europe for vulnerable young people who could be used as propaganda tools– maybe they did this scouring through scouts in positions like that of The Living Theatre's founder Judith Malina. I believe it's unreasonable to assume that MK ULTRA-type research was limited to US military personnel, American prisoners, American prostitutes or the inmates of American mental institutions. The scary reality is that 'displaced persons' in Europe would have been 'safe' guinea pigs. Maybe that's why eighteen year old Anita had a lifeless expression; maybe that's why we know so little about her background.

Pallenberg's Living Theatre coworkers were as 'international' as the women in Playboy's "Girls of Rome" spread. The founders of the Living Theatre were Judith Malina, who was "German-born" yet okay'd for CIA-funding, and Julian Beck, a New York City based painter. Malina and Beck scouted some of their talent from Europe, though they were based out of NYC until the IRS took their building in 1963. This is how livingtheare.org describes the situation:

> *The difficulty of operating a unique, experimental enterprise within a cultural establishment ill-equipped to accept it led to the closing by the authorities of all The Living Theatre's New York venues…*
>
> *In the mid-1960's, the company began a new life as a nomadic touring ensemble. In Europe, they evolved into a collective, living and working together toward the creation of a new form of nonfictional acting based on the actor's political and physical commitment to using the theater as a medium for furthering social change. The landmark achievements of this period include Mysteries and Smaller Pieces, Antigone, Frankenstein and Paradise Now.*

In 1999, the Living Theatre began to get funding from the European Union, though my understanding is that the troupe is now defunct, despite Malina's wealth and its more recent patronage from Yoko Ono and Al Pacino, who have no problem carrying on the CIA's traditions.

Pallenberg's "Girls of Rome" 'photo essay' is accompanied by three pages of text. The nameless author provides tips for sex tourists and offers an oblique explanation for why so many foreign women are included in the shoot: native Roman women are conservative and difficult to sleep with.

> *Lamentably, males who may be entertaining the intriguing notion of sowing a few oats are barking up the wrong libido. For despite her temperament, coquettishness, eye-popping fuselage and sensuous propensities, the average Italian girl, even in worldly Rome, is characterized by an equally passionate devotion to the spirit…*
>
> *In effect, then, the family fortress is virtually impregnable to any but those in search of permanent liaisons.*

How "lamentable".

The author goes on to explain that help is at hand for *Playboy* readers. The transient population of foreigners, or poor Italians from the south, offer more fertile ground for sex tourism. *Playboy* gives a comprehensive guide for foreign punters on where to find these women for prostitution, and how much one should pay once one finds them.

Spectorsky didn't print the name of the author who wrote the accompanying text (they sound like an American who was based out of Rome); I'll let this bashful *Playboy* contributor tell you about Roman "streetwalkers" in their own words:

> *Some [sex tourists] surrender to the city's well-quipped infantry of approachable streetwalkers. But many more prefer to fraternize with golden hordes of foreign girls– once a commodity borne to Rome by its plundering legions– who now pour into the Eternal City of their own eager accord from Scandinavia, France, Germany, England, America even from the Near and Far East…*
>
> *Perched on the lower rung of Rome's economic ladder are a group of girls who have known few of the social or scholastic advantages enjoyed (and in some cases ignored) by the daughters of well- or even modestly heeled families…*
>
> *Imported and indigenous, several thousands of these girls also drift across the social barrier into an age-old vocation*

> *pioneered under the arches of ancient Rome. Evicted in 1958 from the pillowed and mirrored comfort of numerous bordellos, the city's flourishing strumpet population– even larger, some estimate, than that of pleasure-orientated Paris or London– energetically espouses the tenets of individual enterprise in the maze of side streets surrounding the tourist-thronged Via Veneto. Most, in the time-honored tradition of the trade, offer their familiar wares for prices ranging from $5 to $30, according to the nature and duration of the services required…*

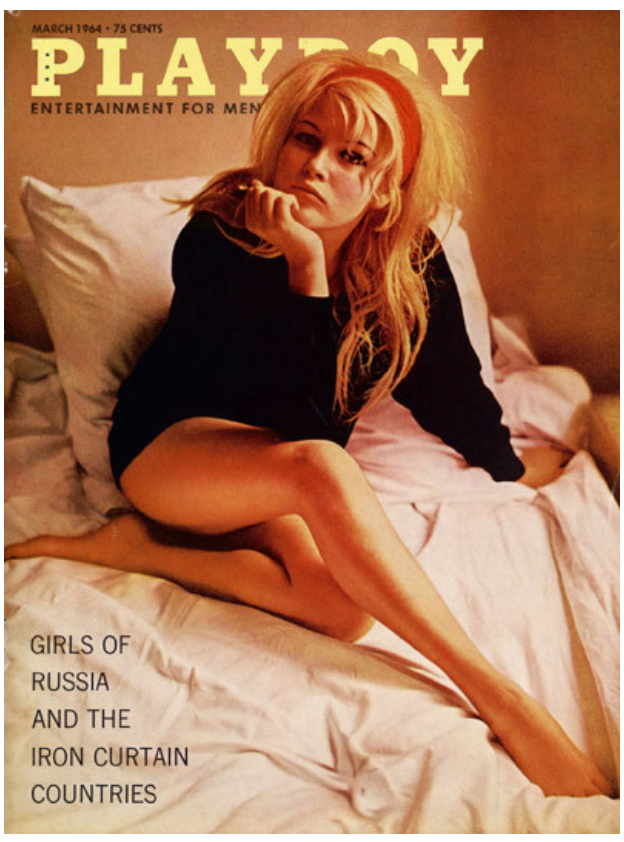
So the CIA skips hand in hand with the pimps of Spectorsky's 'Eternal City'. I can only speculate on why the CIA thought 'placing' Anita in this way was useful to them: perhaps a girlfriend who was featured in an eleven-page ad for sex tourism was an enticing prospect for a young, narcissistic philanderer from the Cotswolds. Perhaps the typical CIA agent thinks Hugh Hefner's approval makes a woman more desirable; perhaps they need to see that other men want a woman to know that she is attractive… attractive like a pole dancer in Hawaii?! I'll leave that profiling to John Gittinger.

[1] Readers will remember Jean Cocteau as Kenneth Anger's Congress for Cultural Freedom connection. Anita Pallenberg and Marianne Faithfull were instrumental in helping Ken Anger establish his reincarnation of Aleister Crowley's Cefalù cult around the Rolling Stones.

[2] For a piecemeal account of this incident, see Tony Sanchez's book *Up and Down with the Rolling Stones*, p. 305. Anita was released from jail corruptly: Richards bribed the Jamaican police through 'Count X' and another unnamed business man, who it turns out had alerted the police as to when they could find Anita with a lot of drugs. This shadowy Count and the 'businessman' were on civil terms and had engagements in London which probably had something to do with the ganja trade, please see Who was Winston Churchill? Before this 'businessman' helped rid Jamaica of Anita and her bad-for-business publicity stunts, the Rollings Stones had "business dealings" with him, says Sanchez.

2 COMMENTS

AN AMERICAN PRAVDA, PART I



The 'Sad' Issue, March 1964.

I wrote last week about how *Playboy's* literary gatekeeper, A. C. Spectorsky, stuffed Hefner's magazine full of writing from intelligence agents and assets, and how the message presented was a more militant, radical incarnation of the anti-Russian leftist message presented by the CIA's lame-duck Congress for Cultural Freedom (CCF). *Playboy's* pages featured a lot of writing from both CCF contributors and detractors– all working towards the same goals, of course.

What where those goals? Last week, I promised readers a comprehensive list covering James Angleton's fight with William Colby and Adrian Chen's firing from Gawker amongst other things– the post kept growing until I knew I had to break it into two parts.

In this post I'm going to look at *Playboy's* stance on foreign relations and the civil rights movement as far as the publication's covers between 1959-76 can tell us. In order to understand the significance of *Playboy's* political stance, readers must be aware of the IRS's 1973 investigation which showed that Hugh Hefner banked with other CIA front operations at the CIA-controlled Castle Bank and Trust of Nassau. Hugh Hefner is a CIA asset, therefore his politics reflect the CIA leaders'– "Floor Seven's"– politics. *Playboy* espoused the politics which the CIA wanted America to espouse.

Let's start with the big picture: Spectorsky liked to focus on women from specific regions as pornography 'specials'. The details from the shoot would set a mood, presumably to influence how readers were supposed to feel about each region. Predictably, the most featured country was Russia (3/64, 12/70 and 6/76); the most touted cities were

Hollywood (8/59, 10/60, 2/61) and New York (9/60, 2/61, 9/62). Runners up were Israel (4/74, 4/70), Las Vegas (3/60, 12/73), Miami (9/61, 10/65). As far as non-porn features go, Playboy tended to focus on regions where something political was happening, like Algeria in 7/71 when Timothy Leary was courting Eldridge Cleaver there, or Egypt in 4/74 right after Israel withdrew its troops from the Suez Canal. A complete list of which country was featured when is available here; it shows Spectorsky's 'geographic homunculus'.

American Germany in '64: "All better now!"

I've written a good deal about Hugh Hefner's ties to organized crime and the CIA, so it shouldn't be surprising that Playboy covered the Mafia [8 separate covers]; gambling [5 covers]; and the 'intelligence community' [11 covers] extensively. The topics Spectorsky was interested in included Big Brother Surveillance (1/67); Israel's 'secret executioners' (8/76); Code breakers (12/75); National Defense (3/75, 10/70, 3/72) and Hit Men (4/73). That's not counting any of the 'James Bond' propaganda, if Bond was added 'intelligence community' covers would number over 20 and be the *third* the most promoted *Playboy* topic that I've identified.

Naturally, the magazine was used to advertize various Playboy watering holes as they came online and product placement was a big part of Spectorsky's job: the magazine featured regular men's fashion segments and product reviews of high-end consumer items like yachts and sports cars, as well as more humble luxuries like home stereo equipment, home movie equipment and bikinis. Spectorsky, along with J. P. Getty, pushed stock market investing for the masses on three separate *Playboy* covers. (Portends of Jim Cramer?)

Hefner's mafia connections stretched into Hollywood, so naturally Hollywood directors got a lot of 'airtime': Woody Allen tops the charts at nine cover appearances, followed by both Stanley Kubrick [2] and Roman Polanski [2]. The most promoted Hollywood movies were James Bond 007 flicks [two covers]; Cleopatra (with Liz Taylor) [2]; followed by Funny Girl (Barbara Streisand), Macbeth and Valley of the Dolls, which each got one.

In *The Outfit*, author Gus Russo speculates that a number of Hollywood acting careers– like George Raft's and Marilyn Monroe's– were sponsored by the Mafia. These stars were Playboy's most featured between '59-'76: Ursula Andress [6 covers]; Kim Novak [4 covers]; Marilyn Monroe [3]; Linda Lovelace [3]; Sean Connery [3]; Liz Taylor [3]; Peter Sellers [3]; Frank Sinatra [2]; Richard Burton [2]; Mame von Doren [2]; Peter O'Toole [2]; Sophia Loren [2]; Jayne Mansfield [2]; and Marlon Brando [2]. Bill Cosby and Dick Gregory were featured three times each too, but I'll talk about them more later. A full list of actors (excluding comedians) is available here, and includes Peter and Jane Fonda, Peter Ustinov (Klop's boy), Jack Nicholson and Michael Caine.

ENTERTAINMENT FOR MEN
JANUARY, 1965 • $1.25
PLAYBOY
HOLIDAY ANNIVERSARY ISSUE
VLADIMIR NABOKOV · RAY BRADBURY
TERRY SOUTHERN · BUDD SCHULBERG
MARTIN LUTHER KING · JACK KEROUAC
P. G. WODEHOUSE · KENNETH TYNAN
J. PAUL GETTY · MORTIMER ADLER
SIR JULIAN HUXLEY · BENNETT CERF
HUGH M. HEFNER · SHEL SILVERSTEIN
PETER USTINOV HAREM PICTORIAL
AND NINE-PAGE PLAYMATE PORTFOLIO

Peter Ustinov, British intel agent Klop Ustinov's son, gets his own "harem pictorial" in *Playboy* while sharing a cover with Martin Luther King Jr! Harem and MLK– was that Spectorsky's sick joke?!

This is where things get *really* ugly readers, because during the period 1959-76 Playboy had at least one cover on almost every topic covered by the MK ULTRA releases from the CIA, which were given to John Marks starting in 1974 and concluded after a 'legal battle' in '76. (The public didn't know much about what 'MK ULTRA' was before 1979.)

Playboy's prescience about the CIA's MK ULTRA releases were both comprehensive and sustained: over 30 different covers featured scientific and social engineering topics which were part of the dozens of research subprojects that made up *what we know of* MK ULTRA. Reading through

my *Playboy* notes is like reading through the CIA's index of those thousands documents they gave to Marks. For example, *Playboy* covers featured: Surveillance (1/67); Physiology and Psychology of Sleep (11/59); Hypnosis (2/61); Alpha Waves (low-level yet wakeful brain activity associated with hypnosis) (12/72); ESP (4/71); Psychoanalysis (10/69); Personality Control (11/68); LSD (10/66); drug addiction (11/60); Hallucinogens (11/63); Campus politics (9/71, 9/70, 4/70); voter manipulation (11/72, 11/68).

Having spent a lot of time with the MK ULTRA documentation and with Playboy covers, I'm shocked at how prescient Spectorsky was about CIA abuses. Incredible, truly incredible.

In all seriousness, this 'issue overlap' says two things: 1) Spectorsky was plugged into the crowd of people who were carrying out this research for the CIA and 2) Colby and his successors were very careful to release MK ULTRA information that had already been compromised in some way. I speculate that 'Team Colby' thought along these lines: "Marks' book on MK ULTRA abuses will only come as a surprise to the little people who haven't been paying attention and who don't matter anyway." As I wrote in The Banality of Mind Control, we know very little about what the MK ULTRA program studied.

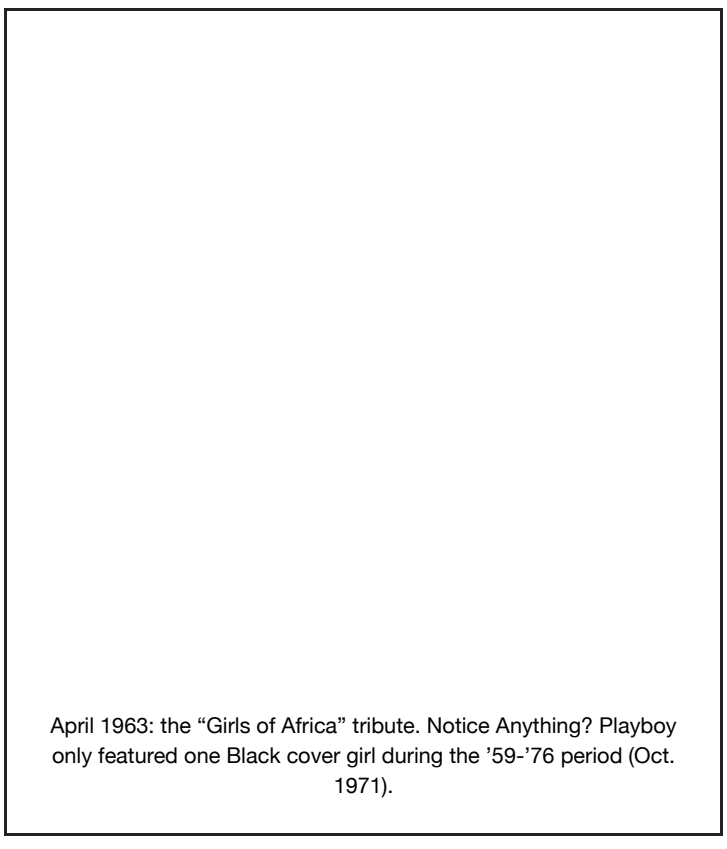
ENTERTAINMENT FOR MEN
PLAYBOY
NOVEMBER 1963 • 75 CENTS
THE GIRLS OF CANADA
PLAYBOY ON SKIS—THE U.S. SKI SCENE COAST-TO-COAST
HALLUCINATORY DRUGS EXPLORED BY ALDOUS HUXLEY, ALAN HARRINGTON, DAN WAKEFIELD
"LAFCADIO"—A BOOK-LENGTH FABLE FOR CHILDREN OF ALL AGES BY SHEL SILVERSTEIN
JAMES HOFFA—AN EXCLUSIVE, EXPLOSIVE INTERVIEW

November 1963 featured Aldous Huxley on hallucinogenic drugs.

There's one big MK ULTRA topic that I've left out of that list: Subproject 102, the 'gang rioting' subproject. I've left it out because it's wrapped up in the most interesting *Playboy* 'political causes' of all: Black Nationalism and Racial Integration.

In 1958, and continuing for a few years, the CIA funded the work of sociologist Muzafer Sherif, who documented the political hot-buttons of "inner city youths", youths who his henchman found roaming urban streets. Sherif, a native of Turkey, wanted to know what these boys' aspirations were; what they considered being 'rich'; how they related to the "dominant features of American life"; and what they'd do to gang members who "squealed". Sherif was known for his work on how to 'tailor messages to' (read 'manipulate') different groups of people. Of course, it was inner city youth rioting which destroyed swaths of urban America in the 1960s; undermined Black communities economically; and made 'White Flight' a matter of personal safety. This rioting was the ugly side of the Civil Rights Movement.

In 1960s America, when you talk about 'inner city youth' and gangs, you're talking about Black youth and gangs *for the most part*. The CIA wanted to know how to manipulate young Black people. This is where Hugh Hefner comes in with his naked (mostly White) ladies; his stance on 'racial integration'; and his militant Black Nationalist political pundits.



April 1963: the "Girls of Africa" tribute. Notice Anything? Playboy only featured one Black cover girl during the '59-'76 period (Oct. 1971).

Hefner's, and more importantly, Spectorsky's use of 'civil rights'/black nationalist authors is cynical, but very considered. The 'happy face' story of integration and the Playboy Empire goes something like this, as told by Gloria Hendry, who left the NAACP to become a 'chocolate bunny' at the NYC Playboy Club:

> *The environment in the club was incredible. I had never seen such a cross-section of race and cultures; it was just awesome.*
>
> *The management protected the girls, but I did experience racism on a couple of occasions, sadly, once when my father*

was in the club…

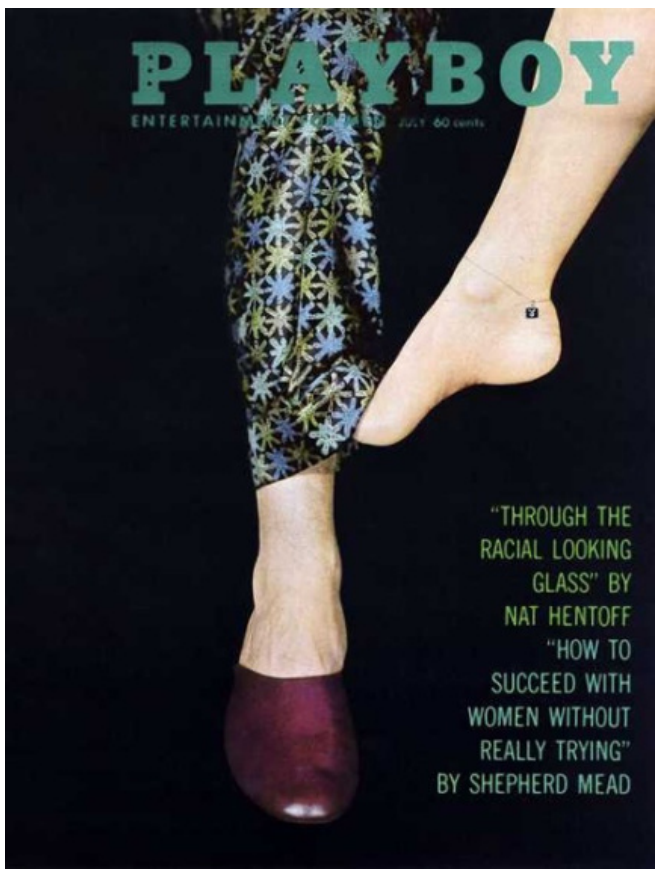
I reported the incident and the room director went straight over and cancelled the man's membership. But I was sorry my father had to witness that.

Working at the club gave me so much confidence. I came from a background obsessed with inferiority and race but there my colour was glorified. I was able to lose my complex and gain confidence. Without that I would never have gone on to do so well in my acting career. I owe that place a lot.

On top of this type of PR, Hefner has made a big song and dance about 'buying back' the franchise of at least one Playboy Club where discrimination took place. I'll point out that it would be difficult to collect sexual information on men like Bill Cosby if they weren't given full access to the key clubs and bunnies. Hefner's stance on 'racial equality' is very self-serving.

But *Playboy's* interest in racial integration was more complicated– and more sinister– than providing half-naked Black girls to serve drinks. Racial integration and Black Nationalism are the two most publicized issues in *Playboy* that I've identified: over 30 covers were devoted to these issues or to activists who promoted these issues either directly or as a corollary to their sports, music, political or comedy careers.

Although very few Black fiction writers were featured on *Playboy* covers overall, Spectorsky did promote prominent Black authors/celebrities in the 'civil rights' movement– particularly those involved in the 'Selma' protests which have recently been reinterpreted by Oprah Winfrey. Beginning in 1962, one year after the anti-segregation 'Freedom Rides' began, Spectorsky showed a marked interest in forming public attitudes towards civil rights events: specifically, Spectorsky chose to promote racial integration as *the* answer to the USA's race problems while simultaneously showcasing militant Black Nationalism. Another Orwellian *Playboy* combination!


PLAYBOY
"THROUGH THE RACIAL LOOKING GLASS" BY NAT HENTOFF
"HOW TO SUCCEED WITH WOMEN WITHOUT REALLY TRYING" BY SHEPHERD MEAD

Spectorsky's first foray into race politics– read about Nat Hentoff in A.C. Spectorsky and the CCF 2.0.

Spectorsky chose to promote these civil rights activists: James Baldwin [3], James Farmer [2], Martin Luther King Jr [1], Jessie Jackson [1]; and these Black Nationalists: Dick Gregory [3], Jim Brown[1], Bill Cosby [3], Cassius Clay/Mohammad Ali [5]; as well as the twisted, violent Eldridge Cleaver [3] and Leroi Jones [1]. (O.J. Simpson [1] was featured in '76– did the great and good know his psych profile?) Readers will note that Malcolm X's name *did not* appear on *Playboy* covers between Jan. 1959-Dec. '76.

Playboy was promoting two agendas at the same time: that of forced integration and militant Black Nationalism– neither of which have served Black nor White communities well. Why would the CIA-backed *Playboy* magazine promote this dual agenda? The answer becomes clear when you consider the spokespersons' backgrounds:

Playboy's November 1969 cover trumpets **Jesse Jackson** as the "GREAT BLACK HOPE FOR RACIAL JUSTICE"– no other Black activist was so lauded by Spectorsky. (Mick Jagger is featured on the same cover, incidentally.) Jesse Jackson is an intriguing character in the civil rights movement: he caused a lot of friction in Martin Luther King's 'Southern Christian Leadership Conference' organization because of his– dare I say it– narcissistic behavior. Jackson was eventually expelled from the SCLC and started his own movement, which promoted rights for homosexuals and further divided Black civil rights activists. A cynical person might see Jackson as an *agent provocateur*— certainly my generation knows him as someone who gets rich by inflaming racial tensions. Jesse Jackson is the person credited with bringing Martin Luther King Jr. to one of Hefner's 'parties' in his Chicago mansion; parties which gave celebrities plenty of opportunity for indiscretion– *right, Cosby?*

ENTERTAINMENT FOR MEN
NOVEMBER 1969 • ONE DOLLAR
PLAYBOY
DOES CONGRESS SERVE THE PEOPLE? DREW PEARSON AND U. S. REP. RICHARD BOLLING PROBE ITS MOTIVES AND MACHINATIONS
BEGINNING A NEW SUSPENSE-COMEDY BY GRAHAM GREENE
AN INTERVIEW WITH JESSE JACKSON, GREAT BLACK HOPE FOR RACIAL JUSTICE • A 14-PAGE LOOK AT CINEMA'S SEXUAL REVOLUTION—1969
THE LATEST ALTERNATIVES TO FREUDIAN ANALYSIS EXPLAINED AND EVALUATED BY ERNEST HAVEMANN • KEN W. PURDY PICKS 1970'S PLAYBOY CARS • INSIDE ROLLING STONE MICK JAGGER
SKIING NEW ENGLAND

Playboy's political stance became increasingly aggressive in 1969; the cover pornography also began to be more explicit.

James Baldwin was a Black, homosexual, socialist who was involved with MLK's work, however MLK chose to distance himself from supporting LGBT struggles, even though his movement contained a large number of homosexual people. Besides being an LGBT activist and *Playboy* contributor, James Baldwin covered MLK's work at the insistence of the CIA's *Partisan Review* and his efforts won him a cover on the CIA's *TIME* magazine.

Martin Luther King Jr. is so well established in the hagiography of American politics that he hardly needs an introduction, however his career follows the same path as many of the CIA's non-communist left pundits and that worries me. For example, he attended Highlander Folk School in 1949, a political 'school' which Eleanor Roosevelt supported. Eleanor Roosevelt's politics were guided by Louis Howe, whose communism ran as deep as any pinko millionaire's. (See *My Exploited Father in Law*, by Curtis Dall.) By 1953 however, King was touting the CIA's 'Congress for Cultural Freedom' line, and saying non-communist-lefty things like "cold atheism wrapped in the garments of materialism, communism provides no place for God or Christ". King's political shift, and the *timing* of his shift, lands him squarely in an ugly crowd.

My second concern with Dr. King is that no sincere practitioner of non-violence would be violent towards women, as MLK Jr. was by admission of his friend Ralph David Abernathy (see Abernathy's autobiography, *And the Walls Came Tumbling Down*, p. 436). I don't see why a sincere proponent of Christianity and human dignity would frequent an establishment which exploits women like the Playboy mansion, nor allow himself to be promoted by such a publication. Could it be that MLK's motivations were different to what we were taught in school? Could his non-communist left preaching have something to do with his CIA-backed promotion in *Playboy*?

James Farmer was supported by Franklin Delano Roosevelt, who founded the CIA's forerunner, the OSS, along with his British spy friends. Farmer was tapped to lead the Congress on Racial Equality, which spearheaded integration initiatives, such as the Freedom Rides. Farmer also worked closely with the NAACP during the NAACP's partnership with the Zionist paramilitary group Irgun to end segregation in the USA (the partnership was in place by 1946). Back in Palestine, Irgun was blowing up municipal buildings and wiping out Palestinian villages for the state of Israel. According to CORE-online.org:

> *In the late 1940's, before giving CORE his full attention, he [James Farmer] was also a program director for the N.A.A.C.P. and wrote radio and television scripts as well as magazine articles on race relations for Crisis, Fellowship, World Frontier and the Hadassah News.*

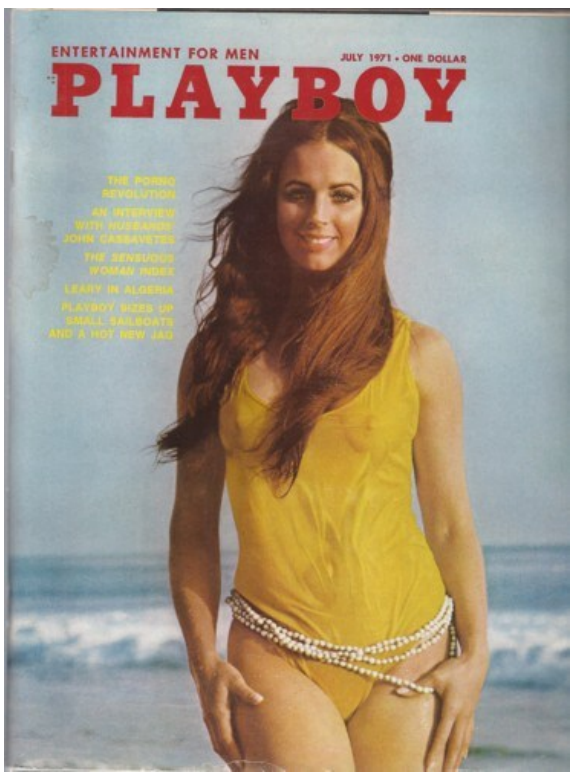
Hadassah is a Zionist women's organization, so Farmer knew with whom he and the NAACP were working. In 1998 Clinton gave James Farmer the Presidential Medal of Freedom.

If you care to read about **Bill Cosby [3] and his wife Camille's** hypocrisy, please see my post The Unfortunate Mr. Cosby. **Dick Gregory** [3] is another Black comedian whose trademark jokes make fun of White Southerners in a manner very flattering to men like A. C. Spectorsky. Gregory presents politics which are militant yet simple-minded: he *purports* to see the world literally in 'black vs. white'. These days he spends a lot of time at venues like the Alex Jones Show and NPR criticizing the CIA, *seemingly oblivious* to the fact that Hugh Hefner, who launched Gregory's career, is a CIA asset. Interestingly, Gregory's 'conspiracy theorist' musings with Alex Jones haven't landed him in hot water like Cosby.

Jim Brown and **Cassius Clay/Mohammad Ali** are/were sports personalities who were used by *Playboy* to promote militant Black Nationalism and racial integration. In my personal opinion, these two at least are/were genuinely concerned about their people. Recently, Jim Brown has been courageous enough to admit focusing on integration was counterproductive; I hope that one day he'll also admit how he was used by men like Spectorsky *and* recognize the damage forced integration did to both Black and White communities.

Finally, **Eldridge Cleaver** [3] and **Leroi Jones** [1] were two seriously twisted, and seriously conflicted extremists. In the mid 1950s, Cleaver *claims* to have raped a number of White woman as payback for White "domination". By the late 1950s Cleaver was in jail for assault and began contributing to Warren Hinckle's *Ramparts* magazine, a leftist 'anti-CCF'

rag which Hinckle hints had Hugh Hefner's funding in his autobiography. Whether Hefner funded *Ramparts* or not, Cleaver made his first appearance on the front of *Playboy* in 1960. After being released from jail in 1966 Cleaver joined the Black Panther hate group as a propaganda minister, but his violence eventually necessitated fleeing to Algeria where he ran a sort of Black Panther 'government in exile'. *Playboy* covered Tim Leary's 1971 scamper to Cleaver's Algerian base in an attempt to escape a Stateside drug sentence. (Leary claims that the Black Panthers held him hostage for a while before he could flee to Switzerland and live with an arms dealer who had a taste for "young girls".) Cleaver was later kicked out of Algeria; he eventually returned to the USA where he became a Mormon Republican. *Unstable?*


ENTERTAINMENT FOR MEN
JULY 1971 • ONE DOLLAR
PLAYBOY
THE PORNO REVOLUTION
AN INTERVIEW WITH HUSBAND JOHN CASSAVETES
THE SENSUOUS WOMAN INDEX
LEARY IN ALGERIA
PLAYBOY SIZES UP SMALL SAILBOATS AND A HOT NEW JAG

Timothy Leary's scurry to Algeria makes the July 1971 *Playboy* cover.

Leroi Jones' career can be summed up in this quote from *Fifty Modern and Contemporary Dramatists* by Maggie Gale:

> *Initially under the influence of the poets of the Beat generation such as Allen Ginsburg, a trip to Cuba in 1960 was decisive in turning Jones into a politically committed, race-conscious artist. But it was his play Dutchman, which opened Off-Broadway in 1964 and won him an Obie for the best American play of the year, that made him famous and a major American literary figure in his own right. Leaving Greenwich Village and his white wife, Jones moved to Harlem and then to his hometown of Newark, New Jersey and embarked on the black cultural nationalist phase of his career, for which he is still chiefly known. In the course of the 1960s, Amiri Baraka, as he renamed himself in 1967, and directed a string of short, shocking plays– including The Slave (1964), Experimental Death Unit #1 (1965), A Black Mass (1965), Great Goodness of Life (1967) and Madheart (1967)– that attacked 'whiteness' in all its aspects and advocated the violent destruction of the white race in America. In the course of the 1970s Baraka's political militancy took a new turn, from cultural nationalism to a version of Marxism-Leninism. He continued to write, teach, organize and make plays, although none of them with the power of his drama of the earlier period.*

Most of the Black *Playboy* contributors in the list above took part in the protests at Selma, or other civil rights demonstrations for which Martin Luther King Jr. has become the public face. *Playboy* featured many not-Black proponents of these happenings too: Joan Baez [1 cover] who provided eye-candy at protests while singing songs written by The Beatles and The Rolling Stones; as well as regular *Playboy* contributors Calvin Trillin [3] who got his start working for the CIA's *TIME* magazine and David Halberstam [3] whose journalistic career began 'on the ground' in Vietnam covering what William Colby was doing for *The New York Times* (See *The Secret Team* by L. Fletcher Prouty).

Other supporters of racial integration who *Playboy* featured between '62-'72 were mega-contributor Ben Hecht [9], that Irgun guy; Allen Dulles' friend Norman Thomas [1] who when he wasn't heading up the American Socialist Party, was heading up the CIA's American Committee for Cultural Freedom and assisting CIA operations in South America (see Frances Stonor Saunders' *The Cultural Cold War*); Attorney General Ramsey Clark [2] who pushed the integration agenda heavily; Rep. George McGovern [2] who nurtured Jesse Jackson's career at the 1972 Democratic National Convention; Joe Namath [1] the pro-integration football personality; and William Kunstler [1] the hypocritical ACLU lawyer who only represents left-wing terrorists like the Black Panthers and The Weatherman.

I'd like to point out here that *Playboy* ran a cover on Chicago's Mayor Richard J. Daley in March 1971 titled "A Revealing Portrait of Mayor Daley". In November 1969, *Playboy* had picked out Jesse Jackson as the "GREAT BLACK HOPE FOR RACIAL JUSTICE"; Playboy featured George McGovern in January 1970 and August of 1971.

ENTERTAINMENT FOR MEN
MARCH 1971 • ONE DOLLAR
PLAYBOY
12 PAGES ON THE GIRLS OF HOLLAND
CANDID INTERVIEW WITH DICK CAVETT
PLAYBOY TESTS THE MINI-CARS
A REVEALING PORTRAIT OF MAYOR DALEY

Daley had checkered dealings with civil rights leaders, particularly Jesse Jackson, because he managed to prevent large-scale rioting in Chicago by using police-heavy tactics. Not long after Daley's "revealing" *Playboy* appearance, George McGovern pulled off a coup at the Illinois primary for the 1972 Democratic National Convention by dodging Daley's political machine in Chicago and instituting Jesse Jackson as part of an alternative delegation. *Playboy's* prescience on shadowy Illinois political maneuverings with regard to their 'golden boy' Jesse Jackson are remarkable. Of course, Jackson has shown himself to be among the most corrupt politicians Chicago has to offer, which is no mean feat.

I believe that the CIA had an agenda with regard to the Civil Rights Movement and I find it odd that so many civil rights leaders were willing to hitch their wagon to an outfit like *Playboy*. Hefner's business practices stand in conflict to the stated goals of the the Civil Rights Movement, which I've been told was about mutual respect.

On that note, I'd like to draw readers' attention back to the "chocolate" Playboy bunny Gloria Hendry, who feels that she "owes" Playboy Enterprises for letting her dress up as a rabbit and serve drinks to so many different types of men. Could Gloria's exploitation *ever* have served racial harmony? I put it to readers that encouraging different races to intermingle whilst exploiting each others' women is not the best way to foster mutual respect. Gloria Hendry's father must have brimmed with joy to see his daughter ogled by drunk White guys. The reverse is also true: no normal White guy would be enthused to see somebody like Bill Cosby drool over an attractive White woman. This isn't just an American Black/White issue– this is true for *any* group of people *anywhere* in the world, and the CIA knows that. Readers will remember that Bill Cosby's attitudes towards White men and women are not progressive, despite the comedian's long, close relationship with Hefner and his 'integrated' key club.

Bunny work is poisonous from the female perspective too: prostitutes don't often come away with genuinely warm feelings towards their punters. Imagine if your most regular interaction with another race was one where the men stared at your breasts and threw out tips if you flirted convincingly? Nothing about the Playboy Empire is designed to foster interracial respect in the real world.

Bearing these truths in mind, Spectorsky's strange political pairing seems a little less strange: Provide political aggravation, then promote (in this case, one-sided!) extremist politics that mesh nicely with the CIA's 'gang profiling' work. After all, two groups of people quarreling with each other are much more easy to control.

— —

***UPDATE* I'm pasting a comment that I received to Part II of this series below, because it shows how Playboy continues its 'race baiting' strategy to this day; the goal is the same, the provocation is more blatant.**

PLAYBOY
ENTERTAINMENT FOR MEN
The Interview
DICK CHENEY
A FIERY DISCUSSION WITH THE MOST POWERFUL VICE PRESIDENT IN HISTORY
INSIDE THE DARK WORLD OF THE Deep Web
SEX, LOVE & VIDEO GAMES
FATHER JOHN MISTY
THE NEW COUNTRY OUTLAWS
20Q: AUBREY PLAZA
THE ART OF THE TRAMP STAMP
Azealia Banks
HIP-HOP'S FIERCE QUEEN IS READY TO ROAR?

Turnip Twaddler · MARCH 21, 2015 AT 5:37 PM · EDIT

Speaking of Playboy encouraging racial discord, I thought you'd like to see this:

http://www.wwtdd.com/2015/03/azealia-banks-not-fond-of-whitey/

http://www.usmagazine.com/celebrity-news/news/azealia-banks-hates-fat-white-americans-slams-lorde-kanye-2015163

Ooh, and an interview with Dick Cheney too. I'll be glad to see that guy's lease with lucifer up…

REPLY

- anolen · MARCH 21, 2015 AT 9:05 PM · EDIT

  Oh, ho ho. Probably what a lot of these black musicians are thinking, just smart enough not to say.

  REPLY

  - anolen · MARCH 22, 2015 AT 7:12 PM · EDIT

    I though about this 'Azealia Banks' thing a little more, and there's probably more going on here. Notice how in the first article Azealia describes how her mother

encouraged her in her racism:

"Banks proudly describes her second grade white bitch devil diaries where she cursed out all the white teachers and how proud her mom was when she found them."

This reminds me of the NAACP "chocolate bunny" from Part I, Gloria Hendry, who told The Telegraph this about her time at Playboy's NYC club:

"Working at the club gave me so much confidence. I came from a background obsessed with inferiority and race but there my colour was glorified. I was able to lose my complex and gain confidence. Without that I would never have gone on to do so well in my acting career. I owe that place a lot."

The connection I see between these two girls is that they were both 'bred' for hate. What type of mother encourages her daughter to hate teachers of a different race? One who is displacing her own self-esteem problems. Azealia and Gloria drank up their attitudes at home, and as soon as they were 'legal' their promoters– the NAACP, XL Recordings, and then Playboy– put them in a corset and gave them a microphone. Azealia is only 23 years old *now*.

How do you find a kid that screwed up so young? You'd have to be running some kind of 'puppy farm' for them: picking the most reliable, naturally gifted ones and programming them from an early age. (Perhaps people like Azealia represent the grain of truth behind 'Monarch Babies'?)

Azealia grew up in Harlem– I've lived there– she has very little experience of White people, much less White people from the Midwest. Why would she hate farmers? Why would she hate fat people– Harlem has more than its fair share of those and guess what *a lot of them are nice people*. There is no WalMart in Harlem, and if there was, it wouldn't be White women working there. Azealia's rants are directed against things that are totally outside her 23-years of experience. She's repeating prejudices she's been taught elsewhere; prejudices I heard repeated more on the Upper West Side than in Harlem.

Gloria Hendry was bred for her role; nearly 50 years later and the 'puppy mill' is still running. The sad thing is that Azealia can't hope for much; at best, when she's old and has nothing left to sell, she'll realize that she's been used and will end up like Bill Cosby. (What self-respecting Black man is going to want a woman who's run the circuit at Playboy?!) If Azealia does ever wake up, it'll be much too late for the generation of rudderless Black kids who look up to her.

I think that the most responsible thing to do is to not buy her products, nor Playboy, nor any product from XL Productions.

3 COMMENTS

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TWEETS

@CUEwindsearch not really. Seems like just another week in the life of The Clintons, imho. 9 hours ago

@CUEwindsearch certainly interesting! 19 hours ago

@CUEwindsearch yeah that's interesting. I'd like to understand the provenance better. I'm amazed cryptome.org is still running... 2 days ago

@CUEwindsearch A phallus with lots of windows. :) 2 days ago

#Pornhub crowdfunding #orbit #porn shortly after #NASA breaks cherry at #SexInSpace conference... hmmmm ind.pn/1FRN3d7 2 days ago

#Audi boss warns #Google's cars could monitor where you are to sell ads dailym.ai/1duBBxk 2 days ago

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Inspired by the work of SAUL BASS, ART GOODMAN, and DAVE NAGATA. Hitchcock typeface by MATT TERICH.
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